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SCIENCE AND ART DEPARTMENT
OF THE COMMITTEE OF COUNCIL ON EDUCATION,
SOUTH KENSINGTON MUSEUM.

A

DESCRIPTIVE CATALOGUE

OF THE

LACE AND EMBROIDERY

IN THE

SOUTH KENSINGTON MUSEUM.

BY MRS. BURY PALLISER.

WITH FOURTEEN ILLUSTRATIONS.



LONDON :

PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
AND SOLD BY CHAPMAN & HALL,
AGENTS TO THE DEPARTMENT FOR THE SALE OF EXAMPLES,
193, PICCADILLY, LONDON.

1870.

Price One Shilling.



CATALOGUE OF THE LACE

IN THE

SOUTH KENSINGTON MUSEUM.







LAPPET,
FINE PILLOW BRUSSELS, 'POINT D'ANGLETERRE'
Style of Louis XV. BELGIAN, 18th Century.

SCIENCE AND ART DEPARTMENT
OF THE COMMITTEE OF COUNCIL ON EDUCATION,
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large pieces for altar cloths, coverlets, the borders of curtains, and bed hangings, and was often worked in coloured silks and gold thread. It is also called "Opus Araneum," or "Spiderwork."

Cutwork was made in different manners. A network of threads was attached or gummed to a piece of cloth called quintin, from the town in Brittany where it was first fabricated, and the pattern formed by sewing round the parts of the cloth that were to remain, with button-hole stitch and cutting the rest away ; hence its name of cutwork. At other times, no cloth was used at all, but the threads were arranged on a frame radiating from one common centre, and then worked into various patterns, formed throughout by variations of two stitches, as shown in Figs. 1 and 2.

Fig. 1.

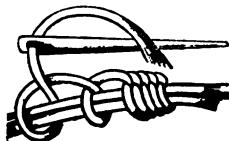


Fig. 2.



To this class belong the old conventional lace of Italy, often called "Greek lace,"* and the finer and more delicate geometric laces which in the 16th and 17th centuries were in universal use, and were all comprised under the general name of "Cutworks." Embroidery, lacis, and cutwork are often combined in the same piece, squares of lacis alternate with squares of linen, in which both embroidery and cutwork are introduced. Many examples are in the Museum, among the altar cloths and other objects of ecclesiastical use, of fine and most curious workmanship.

* The Greek lace is so called from its having been brought from the Ionian Islands, where it has been taken principally from the tombs, having adorned the grave clothes of the dead. The hunting the catacombs for this funeral lace has become a regular trade.

In the 16th century the making of lacis and cutwork formed the principal occupation of the ladies of the day, and numerous books of patterns* were published for their use; most of them were printed in Italy. Among these, the work of Frederic Vinciolo, a Venetian, was most widely circulated. These books have now become scarce. Many perished in the using, for the pattern was transferred either by tracing with a metal style or by pricking it through and then powdering it with charcoal. As they were costly in price, the patterns were copied upon "Sam Cloths" or samplers for more general use. Many of these have been handed down to us, carefully preserved in families from generation to generation as memorials of the excellence of the needle.

Lace is made of gold, silver, silk, cotton, and flax, to which may be added the fibre of the aloe, employed by the peasants near Genoa and in Spain.

It consists of two parts, the ground (*French réseau*) and the pattern.†

The ground is generally a plain network of honeycomb or six-sided meshes, variously formed in the different kinds of lace; and in some of the older descriptions, instead of the network ground, the pattern or flowers are connected by irregular threads overcast with button-hole stitch, or fringed with loops or knots. These are called by our English lace-makers "Pearl Ties," by the French "Brides," and by the Italians "Legs." The "Rose" Point, and many others of the needle-made laces of Italy and Spain, are thus united, and so are those old pillow laces of Flanders and the modern Honiton, to which have been assigned the name of "Guipures." In

* There are several of these pattern books in the National Art Library. See List at end.

† The French lace makers call the close part of the pattern "toilé," and that which is more open "grillé" (grating). It is from the alternate use of these two stitches, "toilé" and "grillé," that the shades are produced in modern lace.

some kinds of lace, there is no ground at all; the flowers joining each other. In the last century, lace made with the network or honeycomb ground was called "grounded" to distinguish it from that where the pattern is united by "ties." In this catalogue, the French terms of "à Réseau" and "à Brûlé," are employed, as more explicit than the English denominations.

The pattern or flower, technically called "gimp" or "cloth," from its compact texture, is either made together with the ground, as in Mechlin, Valenciennes, and Buckingham; or separately, as in Brussels or Honiton, where it is afterwards either worked into the ground or sewn on, "Applied." The little raised cord which surrounds the pattern is called "Cordonnet." The openwork or fancy stitches are termed "Fillings" or "Modes."

Lace has two edges; the upper, called "pearl" or "picot," consists of a row of little points at equal distances, forming a kind of fringe to the edge; and the lower or "footing," a narrow lace that serves to strengthen the ground and to sew the lace to the material upon which it is to be worn.

Lace is divided into two classes, point and pillow. Point is made with a needle on a parchment pattern; pillow by the weaving, twisting, and plaiting of the threads with bobbins, upon the well-known cushion which bears its name.



Fig. 3.

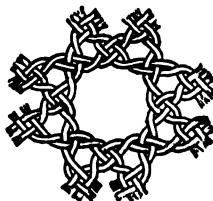


Fig. 4.

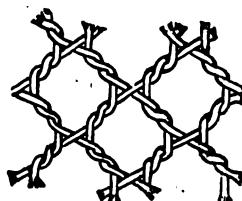


Fig. 5.

The pattern in most of the varieties is made by weaving or "clothing" (fig. 3); the ground or mesh by plaiting (fig. 4); or, in other varieties, by twisting the threads (fig. 5). Fig. 4 represents the four thread Brussels or Honiton ground.

The principal point laces are the ancient laces of Italy, Spain, and Portugal; and the more modern lace of France, called Point d'Alençon.

The pillow laces are those of Mechlin, Lille, Valenciennes, Honiton, Buckingham, and many manufactories in France.

Brussels makes both point* and pillow.

The Italians claim the invention of needle-made lace from a very early period, but it was not until the 16th century that it came into universal use; and the points or Cutworks of Italy were, with those of Flanders, in general request to form the ruff of Queen Elizabeth, the falling collar of Charles I., and the "Whisk" or Medicean ruff of his Queen Henrietta Maria. Lace was then worn in the greatest extravagance at the Courts of England and France, and not only were the ruffs, cuffs, caps, collars, handkerchiefs, and aprons of lace, but even the tops of the boots were trimmed with the same costly material. In under clothing the linen breadths were united by a narrow insertion called "Seaming" lace, and sheets, pillow cases, and bed curtains were joined in the same manner. All the lace of this period is of geometric design, in squares or circles variously combined. It is not until the end of the 17th century that these forms are replaced by the flowing lines of the Louis XIV. style. Lace, like every other ornamental fabric, partakes of the character of the time.

In making the catalogue of the Italian and Spanish lace of the 16th and 17th centuries, it is to be borne in mind that though the finer needle points belong to Italy and especially to Venice; the points in relief to Venice and Spain; and those made on the pillow to Genoa; yet, as all were the pro-

* Though the word "point" strictly implies needle-made lace, yet it is also used to designate any particular manufacture. In common parlance, we say Mechlin point, Honiton point, &c., although these are all pillow made.

duce of the convent or of private industry, though a general national characteristic may be assigned to each, the same laces may have been made in almost every country of Europe.*

* Lace was also made by drawing and dividing the threads of fine cambric, and working them into a pattern and ground with the needle, after the manner of hemstitch.

I.

LACIS AND CUTWORK.

CUSHION COVER. Lacis or darned netting, cut-work (point coupé), and embroidery. *Italian*. 16th centy. 19 in. square. Bought, 1*l*. 600.-'54.

BORDER. Lacis or darned netting of unbleached thread. *French*. 17th centy. L. 3 ft. 10 in., W. 4*½* in. Bought, 4*s*. 2*d*. 1040.-'55.

BORDER. Lacis or darned netting, vine-leaf pattern. *Italian*. 17th centy. L. 5 ft. 4 in., W. 7*½* in. Bought, 14*s*. 4220.-'57.

BORDER. Lacis in yellow and white thread. *Italian*. 16th centy. L. 23 ft., W. 4*½* in. Bought, 1*l*. 8*s*. 619.-'64.

LACIS BORDER. Dark grey ground, with foliated pattern in light grey and white; outline in dark brown. *Italian*. 17th centy. L. 14 ft., W. 13 in. Bought, 1*l*. 2*s*. 4*d*. 620.-'64.

CURTAIN. *Italian*. 17th centy. L. 10 ft., W. 6 ft. Bought, 1*l*. 3*s*. 1034.-'55.

CURTAIN. The pattern consists of alternate vertical columns of cut-work, lacis, and linen. *Italian*. 16th centy. L. 8 ft., W. 5 ft. 3 in. Bought, 1*l*. 2*s*. 1035.-'55.

PIECE OF LINEN EMBROIDERY. The pattern in squares, consisting of lacis, alternate with strips of linen in which cut-work is introduced. Open-work borders. *English*. 17th centy? L. 19 in., W. 22*½* in. Given by Mr. W. Chapman. 45.-'66.

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PART OF A STRIP OF EMBROIDERY. Rectangular pattern, with cut-work introduced, from the cathedral at Prague, worked, according to tradition, by Anne of Bohemia, Queen of Richard II. of England. *English.* Late 14th centy. L. 9 in., W. 3½ in. Given by Mrs. Bury Palliser. 556.-'68.

This specimen of needlework is part of an ecclesiastical vestment, preserved under glass in the treasury of the cathedral of Prague, as the gift of the "Good Queen Anne," as the wife of Richard II. was called. Some years since a piece was taken off the original garment to form the border of an altar-cloth. When washed, it fell into holes and was cast aside. The above specimen is a portion of the washed border.

TOILET COVER. Cut-work, in fine small squares. *Italian.* 16th centy. 3 ft. 4 in. square. Bought, 3l. 4s.

1366.-'55.

PIECE OF LINEN EMBROIDERY. Rectangular geometric pattern, with small insertions of cut-work. *Italian.* 16th centy. L. 10¼ in., W. 3½ in. Bought (Bock Colln.).

1354.-'64.

BORDER. Embroidery and cut-work. *Italian.* 16th centy. L. 3 ft. 11 in., W. 4½ in. Bought, 4s. 1d.

1041.-'55.

PIECE OF LACIS. Part of a curtain. Neapolitan, *Italy.* 17th centy. L. 9 in., W. 11 in. Given by Mrs. Bury Palliser. 759.-'68.

SQUARE OF LACIS. With a figure of a pelican "in its piety" in "point compté." *French.* 16th centy. 3½ in. square. Given by Mrs. Bury Palliser. 760.-'68.

TABLE COVER. Green silk, with white border of thread lacis or darned netting. *Venetian, Italy.* About 1540. L. 5 ft. 6 in., W. 3 ft. 4 in. Bought, 15s. 4218.-'57.

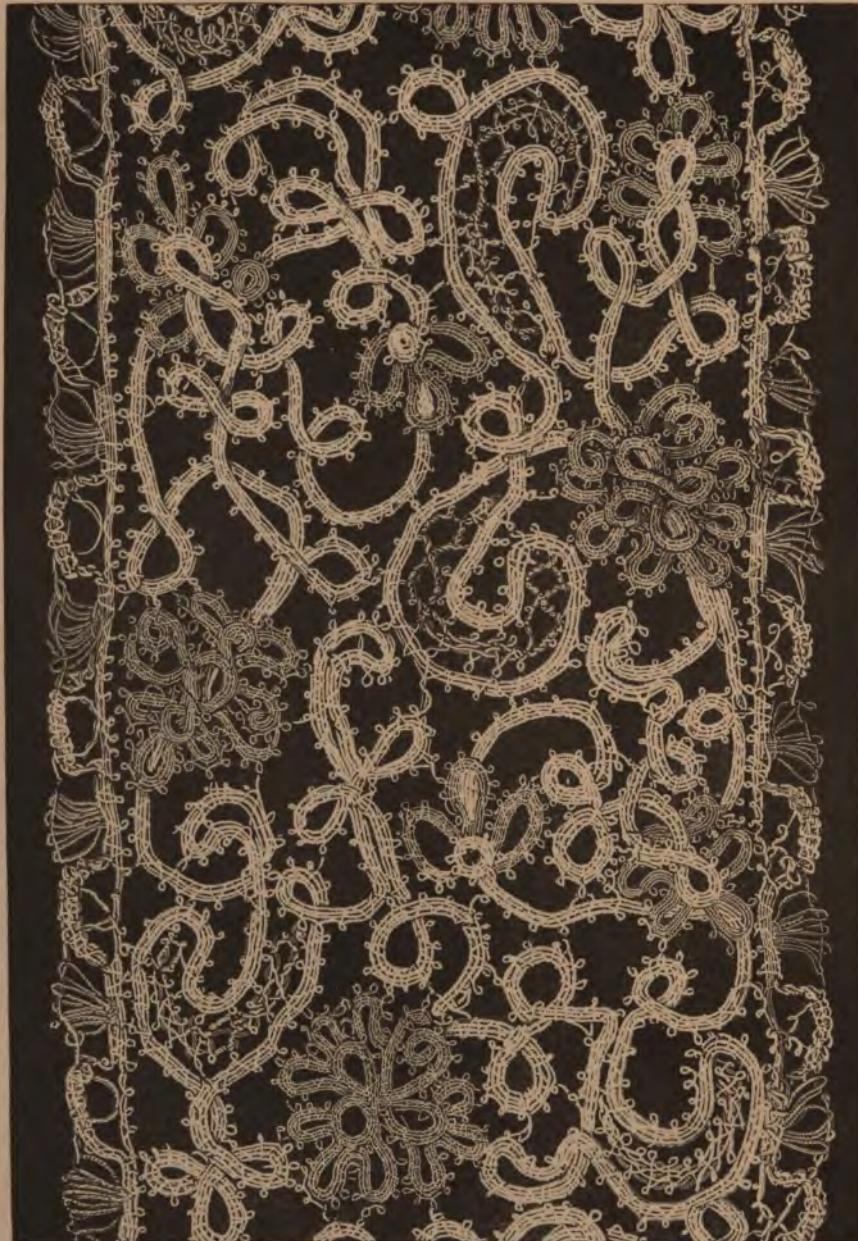
TABLE COVER. Green silk, with centre of blue silk, and border of thread lacis or darned netting. *Venetian, Italy.* About 1540. L. 6 ft. 5 in., W. 3 ft. 7 in. Bought, 15s. 4219.-'57.

LACIS BORDER OF SILK. Vine scroll pattern, enriched with gold and silver thread. 16th centy. L. 2 ft. 8 in. W. 9 in. Bought, 4l. 11s. 8d. 4462.-'58.

LACIS BORDER. Embroidered in compartments, with bouquets of flowers in coloured floss silks. Silk embroidery on ground of purple gauze. *Italian.* 18th centy. L. 5 ft. 5 in., W. 5 in. Bought, 8s. 623.-'64.

LACIS BORDER. Large flowers in coloured floss silks. *Italian.* 18th centy. L. 8 ft. 3 in., W. 11 in. Bought, 8s. 624.-'64.





GUIPURE LACE

Resembling gimp in its workmanship, with pattern in red, white, and blue.

ITALIAN, 17th Century.

No. 622 '64 —Page 15.

SMALL COVERLET. Silk with lacis border embroidered with silks of various colours. *Italian.* 17th centy. L. 2 ft. 6 in., W. 2 ft. Bought, 12s. 625.-'64.

BORDER. Embroidery with cut-work introduced. *Italian.* 16th centy. L. 3 ft. 10 in., W. 4½ in. Bought, 4s. 1d. 1042.-'55.

PIECE OF LINEN BORDER. Embroidered edge with cut-work middle. *Flemish.* 16th centy. L. 21 in., W. 7½ in. Bought (Bock Collⁿ). 1358.-'64.

NAPKIN, ornamented with geometric designs in cut-work, and patterns in coloured thread. Made by the peasants in the province of Scania. *Sweden,* modern. 15 in. square. Given by Mrs. Bury Palliser. 234.-'69.

BORDER. Guipure lace, resembling gimp in its workmanship, with pattern in red, white, and green. *Italian.* 17th centy. L. 12 ft. 7 in., W. 5 in. Bought, 2l. 17s. 8d. 621.-'64.

We have no information where this singular lace, Nos. 621, 622, was made. Its vermiculated pattern is very original.

BORDER. Guipure lace, resembling gimp in its workmanship, with pattern in red, white, and blue. *Italian.* 17th centy. L. 6 ft., W. 6 in. Bought, 8l. 622.-'64.

II.

ITALY, SPAIN, AND PORTUGAL.

BORDER. Broad Vandyked point. *Italian.* 16th or 17th centy. L. 15 in., W. 7 in. Bought, 11s. 4d. 844.-'53.

The compact wiry geometric patterned laces, comprised in the following series, are made with the button hole stitch, and compose the class called Cutworks, Italian or Venetian point, Greek lace, and, in modern Italy, "Reticella."

BORDER. Fine point, made of unbleached thread. *Italian.* 16th or 17th centy. L. 3 ft., W. 2 in. Bought, 8s. 852.-'53.

BORDER. Venice point. *Italian.* 16th or 17th centy. L. 1 ft. 10 in., W. 3½ in. Bought, 4s. 1360.-'55.

PIECE OF POINT, with edging. *Italian.* 16th or 17th centy. L. 17½ in., W. 4 in. Bought, 6s. 8d. 7504.-'61.

PIECE OF POINT, with edging. *Italian.* 16th or 17th centy. L. 17½ in., W. 4 in. Bought, 6s. 8d. 7505.-'61.
Similar to No. 7504.

BORDER OF POINT. *Italian.* 16th or 17th centy. L. 3 ft. 1 in., W. 3 in. Bought, 6s. 8d. 7509.-'61.

PIECE OF POINT, bordered by a smaller pattern. *Italian.* 16th or 17th centy. L. 2 ft. 5 in., W. 3 in. Bought, 6s. 8d. 7510.-'61.

BORDER. Broad point, scalloped. *Italian.* 16th or 17th centy. L. 5 ft. 8 in., W. 4½ in. Bought, 1l. 10s. 851.-'53.

PIECE OF POINT. Pattern, in circles, surrounded with double Vandyke edging. *Italian.* 16th or 17th centy. L. 3 ft. 2½ in., W. 6½ in. Bought, 6s. 8d. 7506.-'61.

BORDER OF POINT. *Italian.* 16th or 17th centy. L. 5 ft. 8 in., W. 8½ in. Bought, 6s. 8d. 7515.-'61.

This and the next are good specimens of geometric lace, the pattern repeated throughout.

BORDER OF POINT. *Italian.* 16th or 17th centy. L. 3 ft. 8 in., W. 7½ in. Bought, 6s. 8d. 7516.-'61.

BORDER OF POINT. *Italian?* 16th or 17th centy. L. 19 in., W. ¾ in. Bought, 4s. 609.-'53.

BORDER. Vandyked point. *Italian*. 16th or 17th centy. L. 33 in., W. 4½ in. Bought, 15s. 313.-'69.

PIECE OF POINT. *Italian*. 16th or 17th centy. L. 4 ft. 10 in., W. 4½ in. Bought, 1l. 15s. 314.-'69.

PIECE OF POINT. *Italian*, with curious figures of a man and woman. 17th centy. L. 14½ in., W. 2½ in. Bought, 1l. 315.-'69.

INSERTION OF POINT. *Italian*. 16th or 17th centy. L. 18 in., W. 2¾ in. Bought, 1l. 605.-'53.

INSERTION OF POINT. *Venetian*? 16th or 17th centy. L. 18 in., W. 2¾ in. Bought, 15s. 606.-'53.

INSERTION OF POINT. *Italian*. 16th or 17th centy. L. 19 in., W. 2¾ in. Bought, 15s. 607.-'53.

INSERTION OF POINT. *Italian*. 16th or 17th centy. L. 19 in., W. 2¾ in. Bought, 12s. 6d. 608.-'53.

EDGING. Narrow point. *Italian*. Late 16th or 17th centy. L. 19 in., W. ¾ in. Bought, 5s. 610.-'53.

EDGING. Narrow Vandyked point. *Italian*. 16th or 17th centy.? L. 7 in., W. 1¼ in. Bought, 2s. 1362.-'55.

EDGING. Narrow point. *Italian*. 16th or 17th centy. L. 2 ft., W. 1½ in. Bought, 7s. 1363.-'55.

EDGING. Narrow Vandyked point. *Italian*. 16th or 17th centy.? L. 1 ft. 6 in., W. 1¼ in. Bought, 5s. 1364.-'55.

EDGING. Narrow point edging. *Italian*. 16th or 17th centy. L. 1 ft. 3 in., W. 1¼ in. Bought, 5s. 1365.-'55.

BORDER. Large scalloped point for the falling collar, worn in the 17th centy. *Italian*. 17th centy. L. 1 ft. 11 in., W. 4½ in. Bought, 6s. 8d. 7507.-'61.

BORDER. Large scalloped point, with edging attached, for the falling collar. *Italian*. 17th centy. L. of border, 3 ft. 4 in., W. 4 in., L. of edging, 4 ft. 9 in., W. 1 in. Bought, 6s. 8d. 7508.-'61.

BORDER. Large scalloped point, for the falling collar. *Italian*. 17th centy. L. 22 in., W. 5½ in. Bought, 1l. 1371.-'55.

The falling collar was sometimes made entirely of lace or cutwork, but more generally the middle part was of plain linen, bordered with insertion, like Nos. 605, 606, 607, and 608, and finished with a pointed edging, like Nos. 610, 1362, 1363, 1364, and 1365, or with the richer scallops of Nos. 7507, 7508, and 1371.

CHILD'S CAP. Insertion of fine point lace. Neapolitan.
Italy. 17th centy. L. 9 in., W. 11 in. Bought, 6s. 8d.
 7521.-'61.

The exquisite minute work of the geometric patterns in this and the five following specimens is of marvellous execution.

CHILD'S CAP. Insertion of fine point lace. *Italian.* 17th centy. L., including strings, 2 ft. 6 in., W. 7 in. Bought, 6s. 8d. 7522.-'61.

CHILD'S CAP. Insertion of fine point lace. Neapolitan, *Italy.* 17th centy. L., including strings, 2 ft. 3 in., W. 5 in. Bought, 6s. 8d. 7523.-'61.

CHILD'S CAP. Insertion of fine point lace. *Italian.* 17th centy. L., including strings, 2 ft. 2½ in., W. 6 in. Bought, 6s. 8d. 7524.-'61.

MUSLIN CAP. Insertion of fine point lace and border of pillow lace. *Italian.* 17th centy. 8 in. by 12 in. Bought, 6s. 8d. 7525.-'61.

CAP. Insertion of point lace, border and strings of pillow lace. *Italian.* 17th centy. L., including strings, 2 ft. 9 in., W. 6½ in. Bought, 6s. 8d. 7526.-'61.

SAMPLER. Ancient point Lace. *Italian.* Dated 1668. L. 18 in., W. 7½ in. Given by Miss Salter. 4679.-'58.
 Samplers have been already referred to at page 8.

PIECE OF ANCIENT POINT. In progress, on the parchment ground. *Portuguese.* About 1650. L. 2 ft. 5 in., W. 1 ft. 1 in. Bought, 1l. 10s. 595.-'54.

Of bold floriated pattern, connected with star-shaped "brides."

PIECE OF ANCIENT POINT. In progress, on the parchment ground, the flowers finished. *Portuguese.* About 1650. L. 18½ in., W. 4 in. Bought, 1l. 10s. 596.-'54.

PIECE OF ANCIENT POINT. In progress on the parchment ground. L. 14½ in., W. 3 in. Bought, 8s. 9d. 2458.-'55.
 In this specimen and the next the pattern only is marked out with the tracing threads.

PIECE OF ANCIENT POINT. In progress on the parchment ground. L. 13 in., W. 2 in. Bought, 8s. 9d. 2459.-'55.





ANCIENT VENETIAN POINT

Floral pattern in progress on the parchment ground.

ITALIAN, 18th Century.

No. 976 '64.—Page 19.

PIECE OF ANCIENT POINT. In progress on the parchment ground. L. 18 in., W. 3½ in. Bought, 8s. 9d. 2460.-'55.

PIECE OF ANCIENT POINT. In progress on the parchment ground. L. 10½ in., W. 3½ in. Bought, 8s. 9d. 2461.-'55.

PIECE OF ANCIENT VENETIAN POINT. Floral pattern, in progress on the parchment ground. *Italian.* 18th centy. L. 6 ft. 1 in., W. 4½ in. Given by the Rev. R. Brooke. 976.-'64.

In this specimen part of the pattern is entirely finished, and shows a fine floriated design, with "réseau" ground. From the above specimens we learn in what order the lace was generally made; the flowers, it appears, were first finished, and then the ground followed.

PIECE OF FINE VENETIAN POINT in progress on the parchment pattern. *Italian.* 17th centy. L. 15 in., W. 11 in. Bought, 3l. 10s. 316.-'69.

A curious specimen, showing how this elaborate description of lace was made. From a convent in Genoa.

LACE. Piece of Venice point; bold floral pattern with waved edge. *Italian.* 16th centy. L. 11½ in., W. 3½ in. Bought, 1l. 61.-'70.

BORDER. Point, resembling Spanish lace. *Italian.* 17th centy. L. 1 ft. 11 in., W. 2 in. Bought, 15s. 1359.-'55.

CAPE. With long ends. Point, of floral pattern. *Italian.* L. 8 ft. 8 in., W. 11 in. Given by the Rev. R. Brooke. 970.-'64.

BORDER. Point, of floral pattern. *Italian.* L. 1 ft. 9½ in., W. 3½ in. Given by the Rev. R. Brooke. 971.-'64.

BORDER. "Tape" point, of flowing pattern "à bride." *Italian.* 17th centy. L. 2 ft. 6 in., W. 2 in. Bought, 10s. 601.-'54.

In this kind of point the "tape" or braid was first made, and then worked into the ground either by the needle or on the pillow.

BORDER. Guipure "à bride." *Italian.* 17th centy. L. 2 ft. 10 in., W. 3 in. Given by the Rev. R. Brooke. 582.-'64.

BORDER. Guipure "à bride." *Italian.* 17th centy. L. 8 ft. 11 in., W. 2½ in. Given by the Rev. R. Brooke. 583.-'64.

BORDER. Scalloped point, "flat Venetian." An example of collar lace. *Italy.* 17th centy. L. 2 ft., W. $4\frac{1}{2}$ in. Bought, 1*l.* 1358.-'55.

BORDER. Scalloped point, "flat Venetian." *Italy.* 17th centy. L. 3 ft., W. 6 in. Bought, 6*s. 8d.* 7503.-'61.

A beautifully fine specimen of most graceful design. In this style of workmanship called "Flat Venetian," are many of the most elaborate and delicately worked productions of the Venetian needle.

BORDER. Venetian point, of rich pattern, with "réseau" ground. *Italy.* 17th centy. L. 3 ft., W. 3 in. Bought, 3*l. 3s.* 850.-'53.

This beautiful and finely worked specimen bears great resemblance to the early point d'Alençon, when under the influence of its Venetian teachers. It is sloped at each end to go round the top of a lady's dress, and the pattern diverges from the centre.

BORDER. Venetian point; rich bold pattern of flowers on "bride" ground. *Italy.* 17th centy. L. 2 ft. $6\frac{1}{2}$ in., W. $2\frac{3}{4}$ in. Bought, 1*l. 10s.* 839.-'68.

This beautiful specimen resembles in character the preceding, and is remarkable for the richness and elegance of its floral pattern and the variety of ornamental stitches introduced.

LAPPET. Rich fancy ground, with foliage and flowers, period of Louis XV. *Italian.* 18th centy. L. 21 in., W. $3\frac{1}{4}$ in. Given by Mrs. Bury Palliser. 557.-'68.

This beautiful lappet was purchased at Genoa, where lace of similar workmanship is called "Argentella." It is probably of Italian make, though the very fine ground introduced is the true Alençon stitch. The kind of Mayflower pattern of the ground is remarkably elegant and rich.

SQUARE. Finest raised Venetian point, in unbleached thread, probably a "pale,"* or covering for the sacramental cup. *Italy.* 17th centy. $8\frac{1}{4}$ in. square. Given by Miss Edith Webb. 25.-'65.

This is an exquisite specimen of the most delicate and elaborate of the productions of Venice. The scallops of the florid scroll pattern are in high relief, surrounded by festoons in triple rows, executed with the greatest precision. The hexagonal ground is "pearled" or "picoté." The little flowers superposed one over the other appear almost detached from the ground, and are of such lightness as to deserve the epithet given by the Italians to this lace, of "punto in aria," air point. The two following are of similar workmanship.

PIECE OF FINE RAISED VENETIAN POINT of floral design, with narrow edging. *Italy.* 18th centy. L. 20 in., W. $3\frac{3}{4}$ in. Bought, 3*l.* 136.-'69.

BORDER LACE. Fine raised Venetian point. *Italy.* 16th or 17th centy. L. 23 in., W. 3 in. Bought, 1*l.* 849.-'53.

* "Pale," a square pasteboard covered with lace or silk, used to cover the paten when laid over the cup.



SCALLOPED POINT, 'FLAT VENETIAN'

An example of Collar Lace.

ITALIAN, 17th Century.

No. 1358 '55.—Page 26.

BORDER. Scalloped point, "flat Venetian." An example of collar lace. *Italy.* 17th centy. L. 2 ft., W. $4\frac{1}{2}$ in. Bought, 1*l.* 1358.-'55.

BORDER. Scalloped point, "flat Venetian." *Italy.* 17th centy. L. 3 ft., W. 6 in. Bought, 6*s. 8d.* 7503.-'61.

A beautifully fine specimen of most graceful design. In this style of workmanship called "Flat Venetian," are many of the most elaborate and delicately worked productions of the Venetian needle.

BORDER. Venetian point, of rich pattern, with "réseau" ground. *Italy.* 17th centy. L. 3 ft., W. 3 in. Bought, 3*l. 3s.* 850.-'53.

This beautiful and finely worked specimen bears great resemblance to the early point d'Alençon, when under the influence of its Venetian teachers. It is sloped at each end to go round the top of a lady's dress, and the pattern diverges from the centre.

BORDER. Venetian point; rich bold pattern of flowers on "bride" ground. *Italy.* 17th centy. L. 2 ft. $6\frac{1}{2}$ in., W. $2\frac{3}{4}$ in. Bought, 1*l. 10s.* 839.-'68.

This beautiful specimen resembles in character the preceding, and is remarkable for the richness and elegance of its floral pattern and the variety of ornamental stitches introduced.

LAPPET. Rich fancy ground, with foliage and flowers, period of Louis XV. *Italian.* 18th centy. L. 21 in., W. $3\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 557.-'68.

This beautiful lappet was purchased at Genoa, where lace of similar workmanship is called "Argentella." It is probably of Italian make, though the very fine ground introduced is the true Alençon stitch. The kind of Mayflower pattern of the ground is remarkably elegant and rich.

SQUARE. Finest raised Venetian point, in unbleached thread, probably a "pale,"* or covering for the sacramental cup. *Italy.* 17th centy. $8\frac{1}{2}$ in. square. Given by Miss Edith Webb. 25.-'65.

This is an exquisite specimen of the most delicate and elaborate of the productions of Venice. The scallops of the florid scroll pattern are in high relief, surrounded by festoons in triple rows, executed with the greatest precision. The hexagonal ground is "pearled" or "picoté." The little flowers superposed one over the other appear almost detached from the ground, and are of such lightness as to deserve the epithet given by the Italians to this lace, of "punto in aria," air point. The two following are of similar workmanship.

PIECE OF FINE RAISED VENETIAN POINT of floral design, with narrow edging. *Italy.* 18th centy. L. 20 in., W. $3\frac{3}{4}$ in. Bought, 3*l.* 136.-'69.

BORDER LACE. Fine raised Venetian point. *Italy.* 16th-17th centy. L. 23 in., W. 3 in. Bought, 1*l.* 849.-'53.

* A square pasteboard covered with lace or silk, used to cover the lid over the cup.



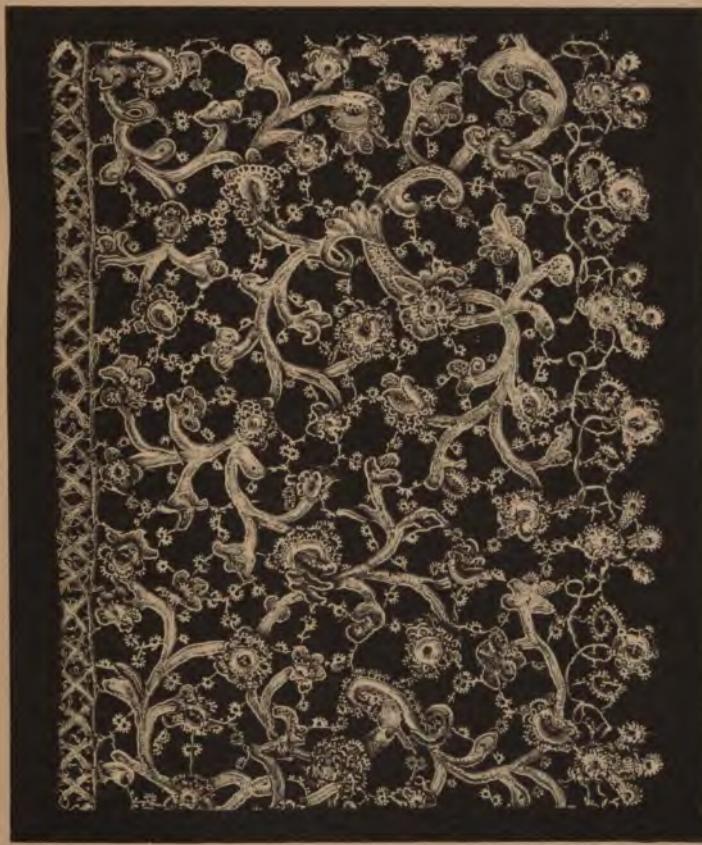
SCALLOPED POINT, 'FLAT VENETIAN'

An example of Collar Lace.

ITALIAN, 17th Century.

No. 1358 '55.—Page 26.





VENETIAN POINT

A floral design, with narrow edging.

ITALIAN, 18th Century.

No. 136 '69 —Page 20.

BORDER. "Rose" or raised point. *Venetian or Spanish.*
 Second half of 17th centy. L. 3 ft. 2 in., W. 2½ in.
 Given by the Rev. R. Brooke. 577.-'64.

BORDER. "Rose" or raised point. *Venetian or Spanish.*
 Second half of 17th centy. L. 18 in., W. 4 in. Given
 by the Rev. R. Brooke. 578.-'64.

BORDER. "Rose" or raised point. *Venetian or Spanish.*
 Second half of 17th centy. L. 18 in., W. 4 in. Given
 by the Rev. R. Brooke. 579.-'64.

BORDER. "Rose" or raised point. *Venetian or Spanish.*
 Second half of 17th centy. L. 2 ft. 9 in., W. 2½ in.
 Given by the Rev. R. Brooke. 580.-'64.

BORDER. "Rose" or raised point. *Venetian or Spanish.*
 Second half of 17th centy. L. 3 ft. 1 in., W. 3 in.
 Given by the Rev. R. Brooke. 581.-'64.

BORDER. "Rose" or raised point. *Venetian or Spanish.*
 Second half of 17th centy. L. 3 ft. 6 in., W. 3½ in.
 Bought, 1l. 10s. 602.-'54.

BORDER. "Rose" or raised point. *Venetian or Spanish.*
 Second half of 17th centy. L. 2 ft. 9 in., W. 7 in. Bought,
 2l. 846.-'53.

BORDER. "Rose" or raised point. *Venetian or Spanish.*
 Second half of 17th centy. L. 2 ft., W. 4½ in. Bought, 1l.
 847.-'53.

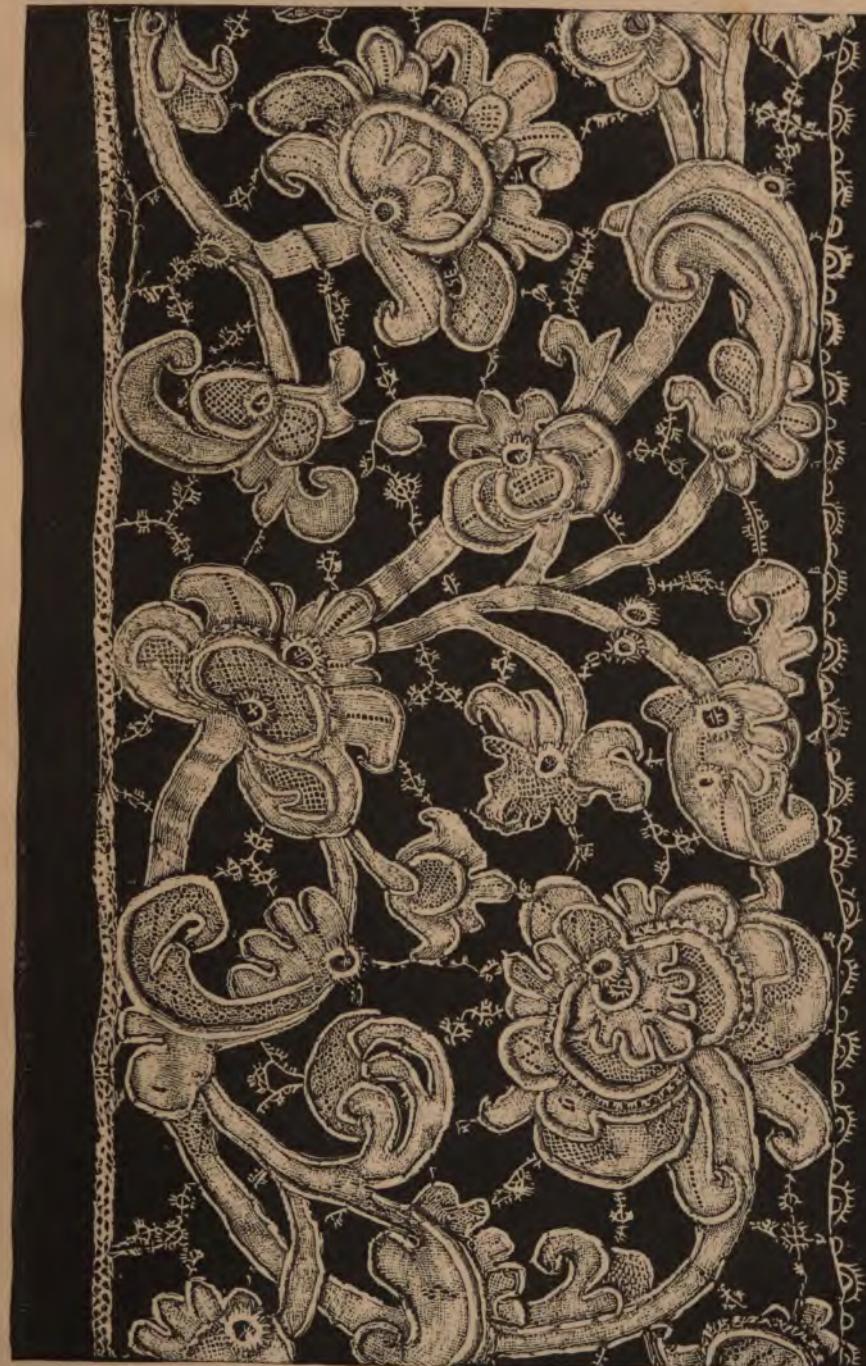
BORDER OF AN ALB, or other ecclesiastical vestment.
 "Rose" or raised point; pattern, circular. *Spanish.*
 16th centy. W. 2 ft., circumference 8 ft. Bought, 2l.
 321.-'66.

BORDER OF AN ALB, or other ecclesiastical vestment. "Rose"
 or raised point; pattern, circular. *Spanish.* 16th centy.
 W. 2 ft., circumference 8 ft. Bought, 2l. 322.-'66.

BORDER. Piece of pillow Guipure "à bride." *Spanish?*
 17th centy. L. 3 ft. 6 in., W. 9 in. Bought, 2l. 857.-'53.

BORDER. Piece of pillow. "Grounded point" with
 floriated scroll ornament. *Spanish or Italian.* 17th
 centy. L. 24 in., W. 7 in. Bought, 2l. 2s. 6d. 858.-'53.

BORDER OF AN ALB, or other ecclesiastical vestment. Pat-
 tern of scrollwork, with crosses of Santiago. *Spanish.*
 W. 1 ft. 2½ in., circumference 9 ft. Bought, 2l. 323.-'66.



ROSE OR RAISED POINT

VENETIAN OR SPANISH. *Second half of 17th Century.*
No. 579 '64.—Page 22.

| | | | | |
|-----------|--|-------------|--|-----------|
| CHASUBLE. | "Rose" or raised point over scarlet silk. Probably Spanish. | 16th centy. | L. 3 ft. 5 in., W. 2 ft. 3½ in. Bought, 100 <i>l.</i> | 743.-'70. |
| STOLE. | "Rose" or raised point over scarlet silk. Probably Spanish. | 16th centy. | L. 7 ft. 2 in., W. of ends, 9 in. Bought, 45 <i>l.</i> | 744.-'70. |
| MANIPLE. | "Rose" or raised point over scarlet silk. Probably Spanish. | 16th centy. | L. 3 ft. 1 in., W. of ends, 9½ in. Bought, 25 <i>l.</i> | 745.-'70. |
| CORPORAL. | "Rose" or raised point over scarlet silk. Probably Spanish. | 16th centy. | 24½ in. square. Bought, 30 <i>l.</i> | 746.-'70. |

Portuguese Point.

Of the guipures called Portuguese point, we have no certain information. Many resemble in character the Flemish lace; but we know that much lace was made in the Netherlands and France (in Auvergne especially) for the Peninsular market. Spain and Portugal consumed so much lace themselves for ecclesiastical purposes that probably none went out of the country, which accounts for so little mention of their laces.

| | | | | |
|--------------------------|---|-------------|--|-------------------------|
| BORDER. | <i>Portuguese?</i> point. | 17th centy. | L. 25 in., W. 16 in. Bought, 10 <i>s.</i> | 845.-'53. |
| BORDER. | <i>Portuguese</i> point. | 17th centy. | L. 3 ft., W. 4 in. Bought, 1 <i>l.</i> | 603.-'54. |
| LAPPET. | <i>Portuguese</i> point, composed of two distinct patterns. | 17th centy. | L. 8 ft., W. 3 in. Given by the Rev. R. Brooke. | 584.-'64. |
| LAPPET. | <i>Portuguese</i> point. | 17th centy. | L. 5 ft., W. 2½ in. Given by the Rev. R. Brooke. | 585.-'64. |
| BABY'S CHRISTENING SUIT. | <i>Portuguese</i> point. | 17th centy. | 4 pieces, 22 in. by 9 in., 4 ft. by 3 in., 4 in. by 4 in., 4 in by 4 in. Bought, 8 <i>l.</i> 12 <i>s.</i> | 597-597 <i>c.</i> -'54. |

Genoese Point.

Genoese point shared in favour, in the 17th century, with those of Venice and Flanders, and was extensively employed for trimming collars, handkerchiefs, and aprons. The Genoa

lace was all made or plaited on the pillow, of fine thread imported from other countries, Genoa producing none of her own. The following six pieces are of the description assigned to Genoa:—

BORDER. Genoese point. *Italy.* 16th or 17th centy. L. 3 ft., W. 6 in. Bought, 1l. 10s. 9d. 1361.-'55.

BORDER. Genoese point. *Italy.* 16th or 17th centy. L. 1 ft. 3 in., W. 3½ in. Bought, 6s. 8d. 7511.-'61.

BORDER. Genoese point. *Italy.* 16th or 17th centy. L. 1 ft. 3 in., W. 3½ in. Bought, 6s. 8d. 7512.-'61.

BORDER. Genoese point. *Italy.* 16th or 17th centy. L. 1 ft. 3 in., W. 3½ in. Bought, 6s. 8d. 7513.-'61.
Same as 7512.

BORDER. Genoese point. *Italy.* 16th or 17th centy. L. 1 ft. 3 in., W. 3½ in. Bought, 6s. 8d. 7514.-'61.
Same as 7511.

SCALLOPED BORDER. Genoese point, unbleached. *Italy.* 16th or 17th centy. L. 1 ft. 9 in., W. 5 in. Bought, 6s. 8d. 7517.-'61.

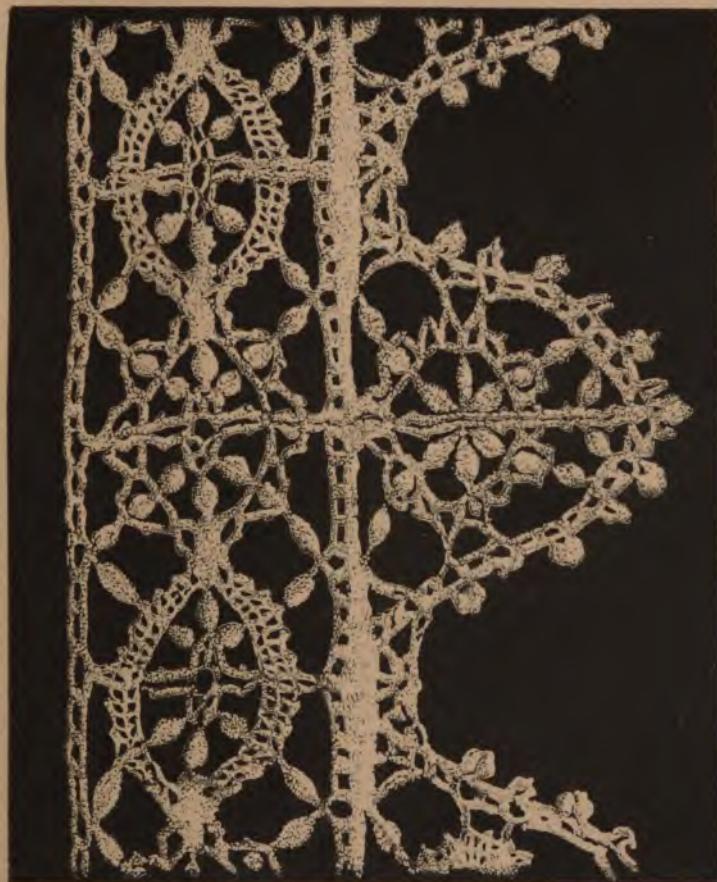
BORDER. Genoese point, the earliest variety of "plaited" lace, worked on the pillow. *Italy.* 16th or 17th centy. L. 14 in., W. 3 in. Bought, 12s. 611.-'53.

CHURCH LACE. The border of the robe of a dressed statuette, with symbolic figures in pattern. *South Italian,* 18th centy. L. 26 in., W. 2½ in. Given by Mrs. Bury Palliser. 558.-'68.

This curious piece of old lace is full of interesting symbolism of the Divine Incarnation and Atonement. The bird with outstretched wings is an emblem of the Holy Ghost. The double-handled vase holding three lilies in full bloom, so often seen standing between the Archangel Gabriel and the Virgin Mary, is the favourite emblem, assigned by mediæval artists to the mother of the Saviour. These symbols therefore refer to the descent of the Holy Ghost; and the bat, an ugly creature of night and darkness, is an emblem of the Evil One, who is ever working his utmost to destroy the effects of the Divine Incarnation and Atonement. The second group, emblematic of the Atonement, represents the peaceful dove with folded wings by the side of the two-handled chalice holding the Eucharist, symbolic of the good Christian about to partake of the Holy Sacrament.

BORDER. A flower pot in the pattern—"punta di Burano," made at the island of Burano, near Venice. *Italy.* 18th centy. L. 5 in., W. 7½ in. Given by Mrs. Bury Palliser. 233.-'69.

This lace bears great resemblance to Point d'Alençon.



GENOSE POINT

The earliest variety of 'plaited' Lace worked on the pillow.

ITALIAN, 16th or 17th Century.

No. 611 '53.—Page 24.

III.

THE NETHERLANDS. BELGIUM AND HOLLAND.

If Italy claims the priority of needle-made lace, it is to the Netherlands that we must assign, at a very early period, the invention of the pillow. Lace-making has ever been one of the chief industries of this country, and one of the great sources of its national wealth. When every other manufacture was extinguished by the religious persecutions of the sixteenth century, the lace trade alone upheld itself and saved the country from ruin. Every country of Northern Europe has learned the art of lace-making from the Netherlands. The Emperor Charles V. ordered it to be taught in the schools, and lace-making still forms part of the education of the people. There are now nearly a thousand schools in Belgium devoted to this teaching, where the children, at a very early age, learn to twist the bobbins with wonderful dexterity. The old Flemish lace is of great beauty, and the "cutworks" and "points of Flanders" were, in the 16th century, equally esteemed with those of Italy. The laces of Brussels and Mechlin alone were distinguished later by their special names ; all other fabrics of the Netherlands were known under the general designation of "Flanders" lace. That description, in which the flowers join or are united by "brides," usually called guipure, was in general use for the laced cravats of the 17th century, and the bold flowing scroll patterns are in the purest style of Louis XIV. Most celebrated of all manufactures of lace, is that of Brussels, distinguished for the beauty of its ground, the perfection of its flowers, and the elegance of its patterns.

The thread is of extraordinary fineness, made of the flax of Brabant. It is spun underground, for contact with the air causes it to break, and it is so fine as almost to escape the sight,—the lace-spinner is guided only by touch. Hand-spun thread costs sometimes as high as 240*l.* the lb., and is

consequently now but little used, a Scotch cotton thread being substituted, except for the finest lace, but machine-made thread has never arrived at the fineness of that made by hand.

The ground used in Brussels lace is of two kinds, needle-point, "point à l'aiguille," and pillow. The needle-point is made in small segments of an inch wide, and united by the invisible stitch called "fine joining." It is stronger, but three times more expensive than the pillow, and is rarely used except for royal orders. In the pillow-made ground two sides of the hexagonal mesh are formed by four threads plaited, and the other four by threads twisted together, but these beautiful and costly grounds are now for ordinary purposes replaced by the fine machine-made net invented by Mr. Washer, of Brussels, so well known under the name of "Brussels net."

The Brussels flowers are of two kinds, those made with the needle, "point à l'aiguille," and those on the pillow, called "point plat;" both are made distinct from the grounds. In old Brussels lace the flowers were worked into the ground; the pillow-made or "Brussels plat" are sewn on or "applied." The "modes" or "fillings" of Brussels lace are peculiarly beautiful, and it is also celebrated for the perfection of the relief or cordonnet which surrounds the flowers. The making of this exquisite lace is so complicated that each process is assigned to a separate hand who works only at her own department, knowing nothing of the general effect to be produced by the whole, the sole responsibility of which rests with the head of the establishment.

Brussels lace is still called in France by its old appellation of "point d'Angleterre," or "English point," a name to be explained by history. In 1662, the English Parliament, alarmed at the sums of money sent out of the country for the purchase of foreign lace, prohibited its importation. The English lace merchants, at a loss how to supply the Brussels lace required at the court of King Charles the Second, and possessed of large funds, bought up all the choicest lace in Brussels and smuggled it over to England, where they pro-





PILLOW BORDER, GUIPURE 'À BRIDE'

FLEMISH, 17th Century.

No. 592 '64.—Page 27.

duced it as "English point." To such an extent was this traffic carried on, that the name of "Brussels" lace became every day less known, and was at last entirely usurped by that of "Angleterre," which it retains even at the present time.

PILLOW BORDER. Guipure "à bride." *Flemish.* Belgium.
17th centv. L. 8 ft. 10 in., W. 2½ in. Given by the
Rev. R. Brooke. 586.-'64.

This class of lace (Nos. 586 to 597) was extensively used for cravats towards the end of the 17th century. In some specimens, it will be observed, the pattern is connected by "brides," in others the flowers join.

PILLOW BORDER. Guipure "à bride." *Flemish.* Belgium.
17th centv. L. 7 ft. 1½ in., W. 4½ in. Given by the
Rev. R. Brooke. 587.-'64.

PILLOW BORDER. Guipure; the flowers join. *Flemish or Dutch.* 17th centv. L. 2 ft. 8 in., W. 4½ in. Given by
the Rev. R. Brooke. 588.-'64.

PILLOW BORDER. Guipure "à bride." *Flemish or Dutch.*
17th centv. L. 2 ft. 6 in., W. 3 in. Given by the Rev.
R. Brooke. 589.-'64.

PILLOW BORDER. Guipure; the flowers join. *Flemish or Dutch.* 17th centv. L. 15½ in., W. 8½ in. Given by the
Rev. R. Brooke. 590.-'64.

PILLOW BORDER. Guipure; the flowers join. *Flemish or Dutch.* 17th centv. L. 15½ in., W. 8½ in. Given by
the Rev. R. Brooke. 591.-'64.

PILLOW BORDER. Guipure "à bride." *Flemish.* Belgium.
17th centv. L. 6 ft. 10 in., W. 4½ in. Given by the
Rev. R. Brooke. 592.-'64.

LONG PIECE OF PILLOW. Guipure "à bride." *Flemish.*
Belgium. 17th centv. L. 7 ft. 6 in., W. 3¾ in. Given by
the Rev. R. Brooke. 593.-'64.

PILLOW BORDER. Guipure "à bride." *Flemish or Dutch.*
17th centv. L. 7 ft. 2 in., W. 3 in. Given by the Rev.
R. Brooke. 594.-'64.

PILLOW BORDER. Guipure "à réseau," scroll pattern.
Flemish or Dutch. 17th centv. L. 8 ft. 2 in., W. 3½ in.
Given by the Rev. R. Brooke. 595.-'64.

PILLOW BORDER. Guipure "à bride," bold Louis XIV. pattern. *Flemish* or *Dutch*. 17th centy. L. 4 ft. 4 in., W. 4½ in. Given by the Rev. R. Brooke. 596.-'64.

PILLOW BORDER. Guipure "à bride." *Flemish* or *Dutch*. 17th centy. L. 4 ft. 3 in., W. 4 in. Given by the Rev. R. Brooke. 597.-'64.

COLLAR. Guipure "à bride." *Flemish*. Belgium. 17th centy. L. 24 in., W. 14½ in. Given by Mrs. H. Cole. 612.-'53.

CHILD'S CAP. Border of Flemish guipure, bold scroll pattern. *Belgium*. L. 6 in., W. 6 in. Given by the Rev. R. Brooke. 972.-'64.

PAIR OF CUFFS. Border of Flemish guipure, bold scroll pattern. *Belgium*. Diam. of lace, 3½ in. Given by the Rev. R. Brooke. 973-3a.-'64.

BABY'S CHRISTENING SUIT. Cap, bib, mittens, and frock trimming in two pieces, of Flemish guipure. *Belgium*. 18th centy. Worn in 1773. L. of frock 1 ft. 11 in. Given by the Rev. R. Brooke. 900-900e.-'64.

BABY'S CHRISTENING SUIT. Cap, bib, mittens, and frock trimming in two pieces, of thick Flemish guipure, "à réseau," pattern of leaves. *Belgium*. 18th centy. (Said to have been worn in 1773.) L. of frock, 1 ft. 8½ in. Given by the Rev. R. Brooke. 977-7e.-'64.

This is the richest of the specimens in the collection, of the lace-trimmed christening suits in use till the end of the last century. They consisted of a cap, lace front or bib for the frock, a pair of mittens, and collarette, generally of Flemish guipure lace "à bride," of scroll pattern and fine workmanship.

PILLOW BORDER. "Réseau" ground and bold scroll pattern. *Flemish*. Belgium. 18th centy. L. 26 in., W. 7½ in. Bought, 12s. 6d. 599.-'54.

PILLOW BORDER. "Réseau" ground, style of Louis XIV. *Flemish* or *Dutch*. 18th centy. L. 4 ft. 6 in., W. 4 in. Bought, 15s. 859.-'53.

SCALLOPED BORDER. Pillow lace. *Flemish*. Belgium. 18th centy. L. 4 ft., W. 3½ in. Bought, 6s. 8d. 7518.-'61.

BORDER. Pillow guipure, of floral scroll, style of Louis XIV., and curious "bride" ground. *Flemish*. Belgium. 18th centy. L. 5 ft., W. 6 in. Bought, 6s. 8d. 7519.-'61.

PIECE OF TAPE or braid guipure. *Belgium*. 18th centy. L. 3 ft., W. 7 in. Bought, 6s. 8d. 7520.-'61.
A good specimen.

BORDER LACE. Flemish scroll pattern, the needle "réseau" ground not finished filling in. *Belgium*. 18th cent. L. 4 ft. 5 $\frac{1}{2}$ in., W. 5 $\frac{1}{2}$ in. Given by the Rev. R. Brooke. 969.-'64.

BORDER LACE. Old Flanders. *Belgium*. 18th cent. L. 11 $\frac{1}{2}$ in., W. 2 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 743.-'68.

BORDER LACE. Flemish. *Belgium*. 18th cent. L. 12 $\frac{1}{2}$ in., W. 1 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 744.-'68.

BORDER LACE. Flemish. *Belgium*. 18th cent. L. 6 $\frac{1}{2}$ in., W. 1 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 745.-'68.

BORDER LACE. Flemish. *Belgium*. 18th cent. L. 6 $\frac{1}{2}$ in., W. 2 in. Given by Mrs. Bury Palliser. 746.-'68.

BORDER LACE. Flemish. *Belgium*. 18th cent. L. 5 $\frac{1}{2}$ in., W. 1 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 747.-'68.

BORDER LACE. Flemish. *Belgium*. 18th cent. L. 6 $\frac{1}{2}$ in., W. 1 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 748.-'68.

BORDER LACE. Flemish. *Belgium*. 18th cent. L. 13 $\frac{1}{2}$ in. W. 2 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 749.-'68.

BORDER LACE. Flemish. *Belgium*. 18th cent. L. 7 in., W. 2 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 750.-'68.

FINE PILLOW BORDER. Binche lace. Hainault. *Belgium*. 18th cent. L. 2 ft. 3 in., W. 3 in. Bought, 12s. 837.-'68.

Celebrated as were the bold florid guipures of Flanders, they did not surpass in beauty the delicate border laces of the same provinces, of elegant design, and with grounds rivalling in endless variety and beauty the products of Venice. The above is the manufacture of Binche, a small town in Hainault, near Brussels, now celebrated for its pillow-made flowers for application.

FINE PILLOW BORDER. Binche lace. Hainault. *Belgium*. 18th cent. L. 21 in., W. $\frac{1}{2}$ in. Given by Mrs. H. Cole. 613a.-'53.

BORDER LACE. Flemish. Called "Trollekant." *Belgium*. 18th cent. L. 3 $\frac{1}{2}$ in., W. 3 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 752.-'68.

BORDER LACE. Flemish. Called in Belgium "Point de Bourgogne." *Belgium*. 18th cent. L. 6 $\frac{1}{2}$ in. by 2 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 751.-'68.

BORDER LACE. Two pieces of old Flanders point, with open floral pattern and waved edge. *Flemish*. 17th cent. L. 20 $\frac{1}{2}$ in. and 19 in., W. 1 $\frac{1}{2}$ in. Bought, 3s. 841, 841a.-70.

PILLOW, narrow edging. Brussels (Brabant). *Belgium.*
 18th centy. L. 8 in., W. 3 in. Given by Mrs. H. Cole. 613.-'53.

PILLOW BORDER. Brussels. *Belgium.* 18th centy. L. 9½ in., W. 1½ in. Given by Mrs. H. Cole. 613b.-'53.

PILLOW BORDER. Brussels. *Belgium.* 18th centy. L. 10½ in., W. 1½ in. Given by Mrs. H. Cole. 613c.-'53.

PILLOW BORDER. Brussels. *Belgium.* 18th centy. L. 9 in., W. 3½ in. Given by Mrs. H. Cole. 613d.-'53.

PILLOW BORDER. "Grounded" Brussels. *Belgium.* 17th centy. L. 3 ft. 2 in., W. 2 in. Bought, 12s. 864.-'53.

PILLOW BORDER. "Grounded" Brussels. *Belgium.* 17th centy. L. 5 ft., W. 1½ in. Bought, 15s. 874.-'53.

PILLOW BORDER. "Grounded" Brussels. *Belgium.* 18th centy. L. 2 ft. 5 in., W. 2½ in. Bought. 877.-'47.

PILLOW BORDER. "Grounded" Brussels. *Belgium.* 18th centy. L. 3 ft., W. 2½ in. Bought, 13s. 6d. 593.-'54.
 This and the three above resemble in their make the old Honiton.

PILLOW BORDER. Pattern of flowers and leaves. Brussels. *Belgium.* 18th centy. L. 24 in., W. 2½ in. Bought, 1l. 30.-'69.

PILLOW BORDER. Fine thick lace. Brussels. *Belgium.* 18th centy. L. 3 ft., W. 1½ in. Bought, 5s. 862.-'53.
 This and the following are so thick and close as to have the appearance of drawn work, but are all made on the pillow.

PILLOW EDGING. Scroll floral pattern. Brussels. *Belgium.* Present centy. L. 6 ft. 2 in., W. 2½ in. Bought, 3l. 163.-'65.

PILLOW EDGING. Scroll and geometric pattern. Brussels. *Belgium.* Present centy. L. 5 ft. 9 in., W. 2½ in. Bought, 3l. 164.-'65.

PILLOW LAPPET. Bold floral pattern. Brussels. *Belgium.* Present centy. L. 2 ft., W. 4 in. Bought, 3l. 165.-'65.

PILLOW LAPPET. Bold floral pattern. Brussels. *Belgium.* Present centy. L. 2 ft., W. 4 in. Bought, 3l. 166.-'65.

PILLOW COLLAR. Bold floral pattern. Brussels. *Belgium.* Present centy. L. 3 ft. 5 in., W. 5½ in. Bought, 3l. 167.-'65.

PAIR OF RUFFLES. Pillow Brussels point. *Belgium.* 17th centy. L. 2 ft. 8½ in., W. 4 in. Bought, 4l. 865-865a.-'53.

LACE, piece of old Brussels point. *Flemish*. Late 17th centy. L. 2 ft. 6 $\frac{1}{2}$ in., W. 3 in. Bought, 1*l.* 128.-'70.

RUFLLE, one of a pair. Old Brussels point lace. *Flemish*. Late 17th centy. L. 13 $\frac{1}{4}$ in., W. 2 in. Bought, 15*s.* the pair. 129.-'70.

RUFLLE, one of a pair. Old Brussels point lace. *Flemish*. Late 17th centy. L. 12 $\frac{1}{2}$ in., W. 2 in. Bought, 15*s.* the pair. 129a.-'70.

PAIR OF LAPPETS. Bold floral pattern. Brussels. *Belgium*. 18th centy. L. 24 in., W. 4 $\frac{1}{2}$ in. Bought, 5*l.* 29.-'69.

CROWN OF A CAP AND TWO LAPPETS. Pillow Brussels point. *Belgium*. 18th centy. Cap, 8 in. by 6 $\frac{1}{2}$ in.; bands, 2 ft. by 3 $\frac{1}{2}$ in. each. Bought, 3*l.* 12*s.* 1368, 1369, 1370.-'55.

NARROW SCALLOPED BORDER LACE. Pillow Brussels point. *Belgium*. 18th centy. L. 18 in., W. 1 $\frac{1}{2}$ in. Bought, 3*s.* 6*d.* 867.-'53.

PIECE OF PILLOW. Brussels point; no "réseau" ground, all fancy stitch. *Belgium*. 18th centy. L. 2 ft., W. 3 in. Bought, 1*l.* 866.-'53.

CROWN OF A CAP. Pillow Brussels. *Belgium*. 18th centy. 9 in. by 7 $\frac{1}{2}$ in. Bought, 1*l.* 10*s.* 3268.-'55. A fine specimen.

BORDER LACE. Pillow Brussels point. *Belgium*. 18th centy. L. 3 ft. 3 in., W. 2 $\frac{1}{2}$ in. Bought, 8*s.* 863.-'53.

CAP AND LAPPETS. Pillow Brussels point. *Belgium*. About 1750. Cap, 9 in. by 7 in.; lappets, 4 ft. 6 in. by 4 $\frac{1}{2}$ in. Bought, 3*l.* 872, 872a.-'53.

CROWN OF A CAP. Pillow Brussels point. *Belgium*. 18th centy. 8 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in. Bought, 2*l.* 13*s.* 4*d.* 7427.-'61.

PAIR OF LAPPETS. Pillow Brussels point. *Belgium*. 18th centy. L. 1 ft. 11 in., W. 4 $\frac{1}{2}$ in. Bought, 2*l.* 13*s.* 4*d.* 7428-29.-'61.

LAPPET. Of the fine pillow Brussels, "point d'Angleterre." Style of Louis XV. *Belgium*. 18th centy. L. 23 in., W. 4 $\frac{1}{2}$ in. Bought, 2*l.* 10*s.* 323.-'69.

Nothing can surpass the beauty of this lappet. The very finest pillow ground, the scroll pattern of leaves and flowers of great elegance, and the "toilé" or gimp resembling fine cambric in texture. The raised edge of the pattern or "cordonnet" is executed with the greatest precision, and the flowing design which forms the outside edge of the lappet is enriched with a variety of ornamental stitches and a kind of quatrefoil diapered ground recalling the Mayflower and "œil de perdrix" grounds of Dresden and Sèvres porcelain.

BORDER LACE. Brussels, "point d'Angleterre." Acorn pattern. Belonged formerly to Her Majesty Queen Charlotte. *Belgium*. 18th centy. L. $10\frac{1}{4}$ in., W. $2\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 718.-'68.

PIECE OF LACE. Brussels. Figure of St. John the Baptist. *Belgium*. 18th centy. $5\frac{1}{4}$ in. by $2\frac{1}{4}$ in. Given by Mrs. Bury Palliser. 719.-'68.

BORDER LACE. Pillow Brussels point. *Belgium*. 18th centy. L. 4 ft. 10 in., W. $2\frac{1}{2}$ in. Bought, 2*l.* 13*s.* 4*d.* 7430.-'61.

BORDER LACE. Brussels, "point d'Angleterre." Rose pattern. Period of Louis XV. Belonged formerly to Her Majesty Queen Charlotte. *Belgium*. 18th centy. L. 10 in., W. $2\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 717.-'68.

CROWN OF A CAP. Pillow Brussels point. Made in *Italy*. 18th or early 19th centy. L. $10\frac{1}{2}$ in., W. $8\frac{1}{2}$ in. Given by Mrs. Sidney Stevenson. 253.-'66.

BORDER LACE. Brussels "point à l'aiguille," needle-point. Period of Louis XVI. *Belgium*. 18th centy. L. 4 ft. $4\frac{1}{2}$ in., W. $2\frac{5}{8}$ in. Bought, 1*l.* 10*s.* 554.-'68.

On the accession of Louis XVI. a sudden change took place in the style of decoration. Curved lines gave place to straight, and instead of the undulating wreaths and festoons of flowers stretching from one side of the pattern to the other of the "rococo" period, we have a rectilinear border of stiff conventional design, the ground powdered with stiff little detached flowers or compact bouquets, and subsequently these are again replaced by spots (pois), tears (larmes), rosettes, and other small patterns destitute of richness and boldness. This and the following are good examples of the needle-point ground.

BORDER LACE. Old Brussels, "point à l'aiguille." Style of Louis XVI. *Belgium*. 18th centy. L. 4 ft. 3 in., W. $2\frac{1}{4}$ in. Bought, 1*l.* 10*s.* 856.-'53.

Similar in character to the preceding.

COLLAR. Brussels, "point à l'aiguille." Modern. *Belgium*. Present century. 14 in. by $2\frac{1}{2}$ in. Bought, 1*l.* 13*s.* 855.-'53.

Mechlin.

Mechlin is made in one piece on the pillow, and is the prettiest of laces. The ground is light and clear. Its distinguishing characteristic is the flat shining thread which forms the pattern, and gives the appearance of embroidery. The manufacture has nearly died out. In England, Mechlin lace has always held the highest favour.



BORDER LACE,
BRUSSELS 'POINT À L'AIGUILLE'

Needle-point, Period of Louis XVI.

BELGIAN, 18th Century.



| | |
|---|-----------|
| BORDER LACE. Fine Mechlin. <i>Belgium.</i> 18th centy. | |
| L. $2\frac{3}{4}$ in., W. $2\frac{7}{8}$ in. Given by Mrs. Bury Palliser. | 720.-'68. |
| BORDER LACE. Fine Mechlin. <i>Belgium.</i> 18th centy. | |
| L. $3\frac{1}{2}$ in., W. $3\frac{3}{8}$ in. Given by Mrs. Bury Palliser. | 721.-'68. |
| BORDER LACE. Fine scalloped Mechlin. <i>Belgium.</i> 18th centy. L. $3\frac{3}{4}$ in., W. $2\frac{1}{2}$ in. Given by Mrs. Bury Palliser. | 722.-'68. |
| BORDER LACE. Fine Mechlin. Belonged formerly to Her Majesty Queen Charlotte. <i>Belgium.</i> 18th centy. L. $3\frac{1}{2}$ in., W. $3\frac{1}{2}$ in. Given by Mrs. Bury Palliser. | 723.-'68. |
| PIECE OF LACE. Fine Mechlin. <i>Belgium.</i> 18th centy. L. 7 ft. 2 in., W. 5 in. Bought, 2l. 10s. | 555.-'68. |
| BORDER LACE. Mechlin, very fine. <i>Belgium.</i> Beginning of present centy. L. $40\frac{1}{2}$ in., W. $3\frac{1}{2}$ in. Bought, 15s. | 324.-'69. |
| BORDER LACE. Mechlin. <i>Belgium.</i> End of last or beginning of present century. L. 36 in., W. 2 in. Bought, 10s. | 327.-'69. |
| LAPPET. Mechlin lace; close pattern of flowers and leaves, with waved edge. <i>Flemish.</i> 17th centy. L. 24 in., greatest W. $5\frac{1}{4}$ in. Bought, 4l. | 58.-'70. |
| LAPPET. Mechlin lace; large pattern of flowers and leaves, with waved edge. <i>Flemish.</i> 17th centy. L. 25 in., greatest W. $4\frac{1}{2}$ in. Bought, 4l. | 59.-'70. |
| BORDER LACE. Valenciennes. Pattern of flowers in connected circles. Made at Ypres, West Flanders. <i>Belgium.</i> Modern. L. $18\frac{1}{2}$ in., W. $2\frac{1}{2}$ in. Bought, 14s. 10d. | 834.-'68. |
| BORDER LACE. Mechlin, with pattern of flower and leaf scrolls and waved edge. <i>Flemish.</i> 18th centy. L. 2 ft. $8\frac{1}{2}$ in., W. $1\frac{1}{2}$ in. Bought, 5s. | 840.-'70. |

Ypres.

West and East Flanders are the chief seats of the manufacture of Valenciennes lace, the art having been imported thither in the 17th century. It has attained the greatest perfection at Ypres (West Flanders), where it is made of the finest quality, and is remarkable for the large, clear, wire ground, the even tissue of its flowers, and its bold flowing patterns, improvements introduced into its manufacture in 1833 by M. Duhayon Brunfaut, of Ypres. Ypres makes the

widest Valenciennes known ; it is very costly, as high as 80*l.* the metre, but the making of such lace is very laborious ; a lace-maker working 12 hours a day could scarcely produce one third of an inch a week, and as many as 1,200 bobbins are sometimes employed upon one pillow.

BORDER LACE. Valenciennes, starry flower pattern. Made at Ypres, West Flanders. *Belgium.* Modern. L. 2 ft., W. 3 in. Bought, 10*s.* 6*d.* 831.-'68.

BORDER LACE. Valenciennes, rose and chain in border. Made at Ypres, West Flanders. *Belgium.* Modern. L. 18*½* in., W. 2*½* in. Bought, 7*s.* 6*d.* 832.-'68.

BORDER LACE. Valenciennes, flower pattern, scalloped edge. Made at Ypres, West Flanders. *Belgium.* Modern. L. 18*½* in., W. 2*½* in. Bought, 6*s.* 3*d.* 833.-'68.

BORDER LACE. Antwerp. *Belgium.* 18th centy. L. 2 ft. 2 in., W. 2*½* in. Given by Mrs. Bury Palliser. 842.-'68.

BORDER LACE. Double ground, figures of vases and branches, called from its pattern, "Pot lace." Antwerp. *Belgium.* 18th centy. L. 2 ft. 2*½* in., W. 2*½* in. Given by Mrs. Bury Palliser. 843.-'68.

The "Potten kant" or pot lace, as it is called, is a favourite pattern, as symbolic of the Virgin. In old pictures of the Annunciation, the Virgin is represented with a lily either in her hand or in a vase placed by her side. As Romanism declined, the figures were omitted, and there remained only the symbol of the flower-pot.

Dutch.

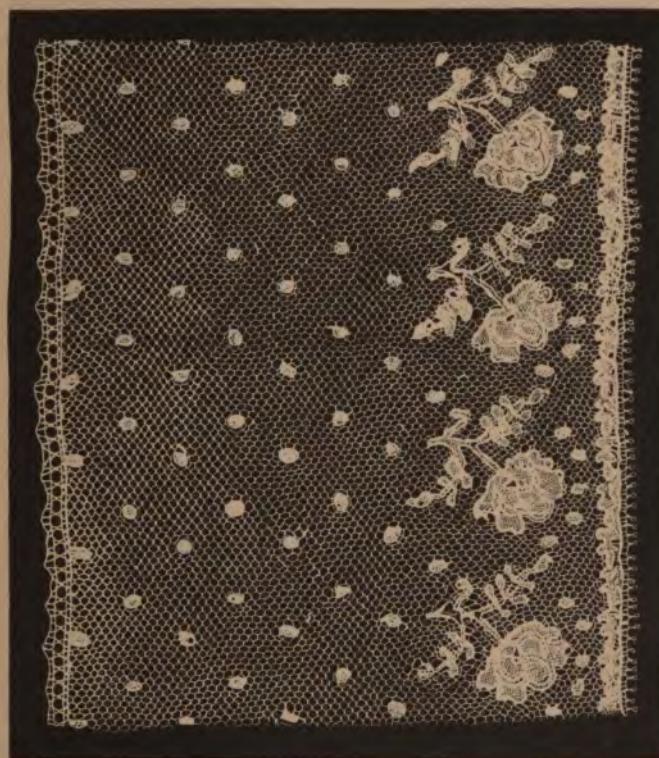
The lace of Holland is little known, as distinguished from the others of the Netherlands, except the strong solid kind, like No. 861, to which is generally given the name of Dutch point.

SCALLOPED BORDER LACE. Dutch point. *Holland.* 16th or 17th centy. L. 2 ft. 4 in., W. 3*½* in. Bought, 3*s.* 6*d.* 861.-'53.

COARSE EDGING. Dutch or Flemish. 17th centy. L. 2 ft. 9 in., W. 1*½* in. Bought, 7*s.* 604.-'54.

BORDER LACE. Old Dutch point. *Holland.* 18th centy. L. 26 in., W. 7*½* in. Bought, 12*s.* 6*d.* 598.-'54.

SCALLOPED BORDER LACE. Old Dutch point. *Holland.* 17th centy. L. 2 ft. 10 in., W. 3 in. Bought, 3*s.* 6*d.* 860.-'53.



BORDER LACE, MECHLIN

BELGIAN, *Beginning of Present Century.*

No. 324 '69.—Page 34.

IV.

GERMANY AND NORTHERN EUROPE.

The art of making lace upon the pillow was first introduced into Germany by Barbara Etterlein, of Nuremburg parents, who removed to the mining district of the Hartz Mountains. Here she married a rich master miner, Christopher Uttmann of Annaberg. Observing the girls were mostly employed in weaving net caps for the miners to confine their hair, Barbara, who had learned the art of lace-making from a Brabant refugee, introduced the pillow and taught them to make a plain lace ground, whence she proceeded to set up a workshop at Annaberg, and began to make lace of various patterns. Thence the art spread over Germany. Barbara Uttmann died at Annaberg, and on her tomb is inscribed, "Here lies Barbara Uttmann, died " 14 Jan. 1575, whose invention of lace in the year 1561, " made her the benefactress of the Hartz Mountains." This branch of industry, in which above 60,000 people were employed at the beginning of the present century, has greatly declined in the mountain district of the Erzgebirge, both on the Saxon and Bohemian sides, the peasants only making the coarse "torchon" lace similar to the piece No. 758. Machine-made lace has quite supplanted the hand-made.

PIECE OF LACE. Made by the peasants of the Erzgebirge. *Saxony.* Modern. L. 10 ft., W. 6 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 758.-'68.

Denmark.

The art of lace-making is supposed to have been introduced into Denmark by Queen Elizabeth, sister of the Emperor Charles V., and wife of Christian II., but it has never been established as a manufacture except at Tönder in North Schleswig, whence lace was distributed over Scandinavia by "lace postmen," as they were called. The

old Tönder laces imitate the fabrics of the Netherlands, while the more modern were copied from the French, but the art has nearly died out.

BORDER LACE. Old Flanders pattern. Made in Tönder, North Schleswig. *Denmark.* 17th centy. L. 11 in., W. 1½ in. Given by Mrs. Bury Palliser. 755.-'68.

BORDER LACE. Drawn work, called "Indian work." Made in Tönder, North Schleswig. *Denmark.* 18th centy. L. 14½ in., W. 2¾ in. Given by Mrs. Bury Palliser. 756.-'68.

Sweden.

The only manufactory of lace in Sweden is at the Convent of Wadstena, founded by St. Bridget, and its products are carried to every part of the country by "colporteurs," or hawkers.

Much lace is made by the peasantry for their own use. The weaving of coarse pillow lace is the favourite occupation of the women of Scania, and in Dalecarlia the same patterns are used as were fabricated in other parts of Europe two centuries back. No improvement takes place in the designs, as the Dalecarlian women make only for their own consumption.

PIECE OF LACE. Made by the peasants of Dalecarlia. *Sweden.* Modern. L. 6 in., W. 2½ in. Given by Mrs. Bury Palliser. 753.-'68.

PIECE OF LACE. Made at Wadstena. *Sweden.* Modern. L. 3¾ in., W. 6½ in. Given by Mrs. Bury Palliser. 754.-'68.

Russia.

There is no established lace manufactory in Russia. The peasants bring their lace for sale to St. Petersburg. It is all of a coarse texture, the patterns of the same Oriental character, and mostly used for church purposes.

PIECE OF LACE. For church decoration. *Russia.* Present centy. L. 9 in., W. 5½ in. Given by Mrs. Bury Palliser. 757.-'68.

V.

FRANCE.

France is the special country for lace. More is worn there than in all the rest of the world put together, and, of the lace-makers throughout Europe, one-half are estimated as belonging to France alone. The only needle-made lace is that of Alençon and Argentan, both towns in the department of the Orne. The principal pillow-made are those of Valenciennes, Lille, and Arras, with the various laces of Normandy, Auvergne, and Lorraine. Point d'Alençon is the only French lace not made on the pillow, except point d'Argentan, a fabric which of late years has been confounded with that of Alençon. The manufacture of Alençon was established by Colbert, the minister who gave the first impulse to the lace industry of France. He sent to Venice for lace-workers, and placed them in his own château near Alençon. But they could not succeed in teaching their French pupils to make the true Venetian stitches, so they struck out into a new path, and invented a lace which was immediately adopted by Louis XIV. and his Court. Alençon point is the most complicated and elaborate of all fabrics, being made entirely by hand with a needle on a parchment pattern, in small segments, each part executed by a different workwoman. So elaborate is its workmanship that a piece of lace formerly passed through 18 different hands before it was completed; the number is now reduced to 12.

The lace is thus made. The pattern is printed off on pieces of green parchment, about ten inches long, each segment numbered in its order; the pattern is then pricked through upon the parchment, which is next stitched to a piece of coarse linen folded double. The outline of the pattern is traced out by two threads fixed by small stitches, passed with another thread and needle, through the parchment and its linen lining. When the outline is finished, the piece is given over to another worker to make

the ground, which is worked backwards and forwards at right angles to the border. The flowers are next worked in, then follow the "modes" or "fillings," and other different operations. When completed, the threads which unite lace, parchment, and linen together are cut by passing a razor between the folds of the linen, and there remains only the great work of uniting the different segments together. This process devolves upon the head of the fabric, and is effected by the stitch called "assemblage," by us, termed "fine joining." Point d'Alençon is the only lace in which horse-hair is introduced along the edge, to give firmness and consistency to the "cordonnet."

From the labour expended in producing it, point d'Alençon is the most costly of all lace. Fabulous are the sums that were lavished upon it in the last century, and a wedding order will even now often amount to 6,000*l.*

Alençon.

BORDER. Point d'Alençon, with stags introduced into the pattern. *France.* 17th centy. L. 2 ft. 10 in., W. 2 in. Bought, 1*l.* 594.-'54.

LAPPET. Point d'Alençon. *France.* 18th centy. L. 4 ft. 6 in., W. 4*1*₂ in. Bought, 5*l.* 10*s.* 541.-'54.

BORDER. Point d'Alençon. *France.* 18th centy. L. 4 ft., W. 2*1*₂ in. Bought, 1*l.* 5*s.* 853.-'53.

Similar in style to the preceding.

BORDER LACE. Point d'Alençon, period of Louis XV., sprigs of leaves and flowers. *France.* 18th centy. L. 2 ft. 4*1*₂ in., W. 1*1*₂ in. Bought, 15*s.* 838.-'68.

BORDER LACE. Point d'Alençon. *France.* 18th centy. L. 4 ft. 6 in., W. 1*1*₂ in. Bought, 13*s.* 854.-'53.

BORDER LACE. Point d'Alençon, period of Louis XVI., sprig pattern with crescents in border. *France.* 18th centy. L. 27 in., W. 3*1*₂ in. Bought, 2*l.* 15*s.* 2*d.* 836.-'68.

LACE, piece of "point d'Alençon" border, with pattern of large and small sprigs. *French.* Early 18th centy. L. 2 yds., W. 2*1*₂ in. Bought, 5*l.* 60.-'70.

The difference here is very marked between the curved lines of Louis XV. and the straight symmetrical style of his successor.



LAPPET, 'POINT D'ALENÇON'

FRENCH, 18th Century.

No. 541 '54.—Page 38.



LENGTH FOR A FLOUNCE, 'POINT D'ARGENTAN'

Period of Louis XV.

FRENCH, 18th Century.

saw some magnificent flowers of point d'Argentan which had been transferred to bobbin net, in order to get rid of its "ugly coarse ground."

LENGTH FOR A FLOUNCE. Point d'Argentan; period of Louis XV. *France*. 18th centy. L. 7 ft. 3 in., W. 6½ in. Bought, 9*l.* 4*s.* 553.-'68.

A magnificent specimen of this lace, remarkable for its even ground, the beauty of the flowers, and the elegance of the design, consisting entirely of festoons of flowers and curved lines, in the most exuberant style of Louis XV.

VEIL. Point d'Argentan. *French*. About 1600. L. at bottom, 3 ft. 7 in., depth, 9 ft. 1½ in. Bought, 26*l.* 15*s.* 6*d.* 747.-70.

Valenciennes.

Valenciennes lace dates from the 15th century. It flourished under Louis XIV., reached its climax from 1725 to 1780, and fell with the monarchy, every effort to revive the manufacture having failed. The transfer of this industry to Belgium is a great commercial loss to France, as more is consumed of Valenciennes lace than of any other. Valenciennes lace is made entirely on the pillow, the same thread being used for both pattern and ground. In the ground all six sides of the mesh are plaited, which renders it the strongest and most durable of laces. Hence it was styled "eternal Valenciennes." So great was the labour of making it, that where a Lille lace-maker could produce three to five ells a day, a Valenciennes worker could not accomplish more than an inch and a half. It took two months, working fifteen hours a day, to complete a pair of ruffles. Valenciennes lace was therefore very costly. The city-made lace alone was called "real Valenciennes" (*vraie Valenciennes*), and was remarkable for the beauty of its ground, the richness of its design, and the evenness of its tissue.

No. 550 is a fine specimen of this lace, of the period of Louis XIV. The ground fine and compact, the flower resembling cambric, and the design bold and florid, the truthfulness of the flowers showing its Flemish origin, for Valenciennes formed part of the ancient province of Hainault, and was only transferred to France by conquest and treaty at the end of the seventeenth century.



LENGTH FOR A FLOUNCE, 'POINT D'ARGENTAN'

Period of Louis XV.



| | | |
|------------------|---|--------------|
| PAIR OF LAPPETS. | Valenciennes; period of Louis XIV. | |
| <i>France.</i> | 17th centy. L. 3 ft. 3½ in., W. 3½ in. Bought, 2l. 8s. | 550.-'68. |
| BORDER LACE. | Valenciennes. <i>France.</i> 17th centy. L. 10½ in., W. 1½ in. Given by Mrs. Bury Palliser. | 716.-'68. |
| LACE, | piece of Valenciennes. <i>French.</i> Middle of 18th centy. L. 7 ft. 2½ in., W. 3 in. Bought, 1l. 5s. | 131.-'70. |
| PAIR OF LAPPETS. | Valenciennes; period of Louis XVI. | |
| <i>France.</i> | Late 18th centy. L. 22 in., W. 3½ in. Bought, 1l. 4s. the pair. | 551-1a.-'68. |
| BORDER LACE. | Valenciennes. <i>France.</i> 18th centy. L. 24 in., W. 2 in. Bought, 8s. | 325.-'69. |
| PIECE OF EDGING. | Valenciennes. <i>France.</i> Modern. L. 6 ft., W. ½ in. Bought. | 4761.-'54. |
| PAIR OF CUFFS. | Border of Valenciennes, scroll pattern. <i>France.</i> Diam. of lace 1½ in. Given by the Rev. R. Brooke. | 974-4a.-'64. |
| KERCHIEF. | Cambric, trimmed with Valenciennes lace. <i>French.</i> Middle of 18th centy. L. of lace, 2 ft. 10 in., greatest depth, 9 in. Bought, 2l. | 130.-'70. |
| CHILD'S SHIRT. | Border of Valenciennes, scroll pattern. <i>France.</i> Diam. of lace ½ in. Given by the Rev. R. Brooke. | 975.-'64. |

Lille.

Lille lace equals in antiquity the laces of the Netherlands, of which country Lille, as Valenciennes, was anciently a part. Both these cities belong to France by virtue of the treaties of Aix-la-Chapelle (1668) and Nimeguen (1678). The special excellence of Lille lace is its single ground, the finest, lightest, and most transparent known. Instead of the sides of the meshes being plaited, either partly as in Brussels, or wholly as in Valenciennes, four of the sides are formed by twisting two threads round each other, and the remaining two sides by the simple crossing of the threads over each other. A thick thread marks the pattern. The edges of the old Lille lace are generally straight. The black was much worn for mantles, but it is now no longer made, and little is produced of the white.

PAIR OF LAPPETS. Lille. Flowing pattern of grapes and vine leaves. *France*. 18th centy. L. 3 ft. 5 $\frac{1}{2}$ in., W. 4 $\frac{1}{4}$ in. Bought, 2l. 2s. the pair. 841.-1a.-'68.

TRIMMING FOR AN ALB. Thread lace embroidered. Probably Lille. *France*. 18th centy. L. 9 ft. 8 in., W. 2 ft. Bought, 1l. 8s. 4d. 1036.-'55.

BORDER LACE. Lille. *France*. 18th centy. L. 13 $\frac{1}{2}$ in., W. 6 in. Given by Mrs. Bury Palliser. 724.-'68.

BORDER LACE. Lille. *France*. 18th centy. L. 7 $\frac{1}{2}$ in., W. 4 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 725.-'68.

BORDER LACE. Lille. *France*. 18th centy. L. 6 in., W. 3 $\frac{1}{4}$ in. Given by Mrs. Bury Palliser. 726.-'68.

BORDER LACE. Lille. *France*. 18th centy. L. 4 $\frac{1}{2}$ in., W. 3 $\frac{1}{4}$ in. Given by Mrs. Bury Palliser. 727.-'68.

BORDER LACE. Lille. *France*. 18th centy. L. 10 $\frac{1}{2}$ in., W. 3 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 728.-'68.

BORDER LACE. Lille. *France*. Modern. L. 24 in., W. 3 $\frac{1}{4}$ in. Bought, 5s. 326.-'69.

Chantilly, &c.

Chantilly, in the department of Oise, is the centre of a district long celebrated for its black and white silk laces, a manufacture established in the 17th century by the Duchesse de Longueville. The flower and ground are of the same silk. Its productions being exclusively for the use of the higher classes, its lace-makers were many of them victims of the Revolution. Under the First Empire, blonde lace again became worn, and Chantilly recovered its prosperity, and exported extensively to Spain and her American colonies, mantillas, scarfs, and other large pieces, in the making of which she had no competitor. Later she has had to contend with the fabrics of Normandy, and her manufacture has succumbed in the contest. Chantilly at present fabricates but little; she has been supplanted by the productions of Calvados, which are similar in material and in the mode of fabrication.

BORDER. White silk blonde; bold flower border and small leaves. Chantilly. *France*. 19th centy. L. 2 ft., W. 6 $\frac{1}{4}$ in. Bought, 5s. 840.-'68.

PIECE OF SILK BLONDE. *French*, present centy. L. 4 ft., W. 4½ in. Bought, 1l. 873.-'53.

LADY'S SLEEVE, "manchette d'hiver." Silk lace, embroidered with white chenille. *French*. 18th centy. L. 3 ft., W. 9 in. Bought, 4s. 1d. 1043.-'55.

LADY'S SLEEVE, "manchette d'hiver." Silk lace, embroidered with white chenille. *French*. 18th centy. L. 3 ft., W. 9 in. Bought, 4s. 1044.-'55.

The companion sleeve of No. 1043.

PORTION OF A FLOUNCE. Chenille blonde. *French*. 18th centy. L. 16 in., W. 7½ in. Given by Mrs. Bury Palliser. 844.-'68.

BORDER LACE. Chenille blonde. *French*. 18th centy. L. 22½ in., W. 1½ in. Given by Mrs. Bury Palliser. 845.-'68.

A BORDER OF SILK BLONDE, conventional flower pattern. Made at Caen, but termed "Chantilly blonde." *France*. Modern. L. 10½ in., W. 5½ in. Given by Mrs. Bury Palliser. 229.-'69.

SILK BLONDE INSERTION. Geometric pattern. Made at Caen, and termed "Caen blonde." *France*. Modern. L. 4½ in., W. 1½ in. Given by Mrs. Bury Palliser. 230.-'69.

BORDER OF SILK BLONDE, with bold pattern of leaves and flowers. Made at Caen, and termed "blonde mate." *France*. Modern. L. 21 in., W. 5 in. Given by Mrs. Bury Palliser. 231.-'69.

The above are specimens of the three kinds of blonde made in Normandy, in the department of Calvados, both in black and white. No. 229 is made like the Chantilly, the same silk being used for the flower and ground. In No. 230 the flower is made with a different silk, as it is in most of the machine-made blondes of Calais and Nottingham. No. 231 is made for the Spanish mantillas.

BORDER OF WHITE THREAD. Made at Caen and Bayeux. *France*. Early in present century. L. 11 in., D. 3½ in. Given by Mrs. Bury Palliser. 232.-'69.

PIECE OF SILK THREAD, resembling in pattern Spanish point. *French*. 17th centy. L. 6 ft. 6 in., W. 4 in. Bought, 4s. 1045.-'55.

BORDER. Double ground, flower-pot pattern. *French.*
18th centy. L. 20 in., W. 4 in. Bought, 6s. 868.-'53.

BORDER LACE. "Point de Dieppe." *France.* Present centy.
L. 4 $\frac{1}{2}$ in., W. 1 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser.
729.-'68.

Point de Dieppe resembles Valenciennes, but is of less complicated make. It is no longer fabricated, being superseded by Valenciennes, which is extensively made in the lace schools at Dieppe, under the direction of the Sœurs de la Providence.

VI.

ENGLAND.

The introduction of pillow lace-making into England is assigned to the Netherlanders who fled from the persecutions of Alva, and sought an asylum on our peaceful shores. The two great centres of lace-making are Buckinghamshire and Honiton, in Devonshire.

The laces of Buckinghamshire and the adjacent counties of Bedfordshire and Northampton are celebrated for the clearness and beauty of their "point" grounds, rivalling those of Lille, whose patterns they copied, hence these laces have been called "English Lille." The principal branch of the trade was the making of those narrow laces specially employed for trimming infants' caps, called in the country where they are made "baby lace," but the discontinuance of the wearing of caps by infants, and the increase of machine-made lace have caused the demand for these laces to decline, and the lace-makers have given up their Lille grounds, and make Cluny and Maltese lace.

The lace manufacture of Devonshire extends along the seacoast from Seaton, by Beer, Branscombe, and Sidmouth to Exmouth, including the Vale of Honiton, which is its chief centre. The Honiton lace resembles the Brussels in manufacture. The old ground was beautifully fine and regular, made of thread procured at Antwerp, where its market price in 1790 was 70*l.* the lb., as high as a hundred guineas having been paid for it to smugglers during the war; and the lace-makers would receive as much as 18*s.* the yard for making the ground of border lace, not two inches wide. But it is for its sprigs that Honiton owes its great reputation. They are made separately on the pillow, and like those of Brussels were at first worked in, and afterwards "applied" or sewn on the ground.

Honiton lace was very costly; a veil would be worth a hundred guineas. Honiton workers still retain their celebrity for the excellence of their work, but the style is

altered, and the fine ground and delicate sprigs which made their reputation, have been replaced by the modern "guipure."

PIECE OF LACE. Large scallops, Needle-made, floral pattern of elaborate workmanship. *England.* 17th cent. 5 $\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 730.-'68.

BORDER LACE. Devonshire point. *England.* 18th cent. L. 12 $\frac{1}{2}$ in., W. 2 in. Given by Mrs. Bury Palliser. 740.-'68.

PIECE OF LACE. Fine pillow net ground. Honiton. *England.* 18th cent. L. 7 in. W. 4 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 732.-'68.

BORDER LACE. Fine Honiton. *England.* 18th cent. L. 4 $\frac{1}{2}$ in., W. 1 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 733.-'68.

BORDER LACE. Honiton, pillow ground, the sprigs "applied." *England.* 18th cent. L. 4 ft. 10 in., W. 2 $\frac{1}{2}$ in. Bought, 2l. 12s. 6d. 826.-'68.

This is an exquisite example of the old sprig pattern and pillow ground, equalling in beauty the Brussels fabric. The style of pattern is that of the end of the last century, coeval with the French Louis XIV.

BORDER LACE. Honiton, pillow ground, the sprigs "applied." *England.* Present centy. L. 5 ft., W. 2 $\frac{1}{2}$ in. Bought, 1l. 5s. 827.-'68.

This specimen dates from the beginning of the 19th century.

INFANT'S CAP. Honiton, pillow lace, with ground of curious fancy stitches. *England.* 1838-40. L. of outer edge 12 $\frac{1}{2}$ in. Bought, 1l. 5s. 825.-'68.

COLLECTION. Sixteen Honiton sprigs. *England.* Modern. Various dimensions. Given by Mrs. Treadwin, Exeter. 699.-'68.

PIECE OF LACE. Two sprigs of flowers and leaves. Honiton. *England.* About 1820. 5 $\frac{1}{2}$ in. by 4 in. Given by Mrs. Bury Palliser. 734.-'68.

PIECE OF LACE. Sprig of dahlia with leaves, pattern used for the dress of Her Majesty Queen Adelaide. Honiton. *England.* About 1838. 4 $\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 735.-'68.

PIECE OF LACE. Sprig of flowers and leaves. Honiton. *England.* Present centy. 2 $\frac{1}{2}$ in. by 2 in. Given by Mrs. Bury Palliser. 736.-'68.





COLLAR, HONITON LACE

MODERN ENGLISH.

No. 871 '52.—Page 47.

PIECE OF LACE. Sprig of flowers and leaves. Honiton. *England.* Present centy. 3 in. by 2 in. Given by Mrs. Bury Palliser. 737.-'68.

PIECE OF LACE. Sprig of flowers. Honiton. *England.* Present centy. 5½ in. by 6 in. Given by Mrs. Bury Palliser. 738.-'68.

PIECE OF LACE. Sprig of honeysuckle. Honiton. *England.* 1865. 4 in. by 3½ in. Given by Mrs. Bury Palliser. 739.-'68.

PIECE OF HONITON GUIPURE. *England.* Modern. 12 in. by 3½ in. Bought, 1l. 10s. 869.-'53.

PIECE OF HONITON. *England.* Modern. L. 6 in., W. 4½ in. Worked and given by E. Darvall and Co., Honiton. 870.-'52.

COLLAR. Honiton. *England.* Modern. L. 16 in., W. 2½ in. Worked and given by E. Darvall and Co., Honiton. 871.-'52.

COLLAR. Designed by Miss Susanna Winkworth and worked in Devonshire in 1852. *England.* Modern. L. 13 in., W. 2½ in. Given by Lady Trevelyan. 9141.-'63.

COLLAR. Designed by Miss Alice West and worked in Devonshire in 1852. *England.* Modern. L. 14 in., W. 2½ in. Given by Lady Trevelyan. 9140.-'63.

HANDKERCHIEF. Honiton, fern-leaf pattern. Worked by Miss S. Sanson, after the design of Lady Trevelyan. *England.* Modern. Square, W. 17½ in. Bought, 16l. 16s. 785.-'64.

FOUR PIECES OF BORDER LACE. "Patent Vandyke point." *England.* Modern. Various dimensions. Made and given by Mrs. Treadwin, Exeter. 698-698c.-'68.

These four pieces are specimens of an imitation of the Italian point collar lace of the 17th century. The invention of Mrs. Treadwin. The fineness of its workmanship, and the delicacy of its loops or pearls, admirably reproduce the original needle-made lace; it is made entirely on the pillow. Specimens of the "Vandyke point" were exhibited at the Universal Exhibition of 1867, and obtained a medal.

PILLOW BORDER LACE. Buckinghamshire, Bedfordshire, and Northamptonshire, called "baby lace." *England.* Modern. L. 18 in., W. 1½ in. Bought, 1s. 9d. 317.-'69.

A good specimen of the fine, clear Lille ground of these old and once highly esteemed pillow laces.

PILLOW BORDER LACE. Buckinghamshire and the adjacent counties, called "baby lace." *England.* Modern. L. 18 in., W. 1 $\frac{1}{2}$ in. Bought, 1s. 4d. 318.-'69.

PILLOW BORDER LACE. Buckinghamshire and the adjacent counties, called "baby lace." *England.* Modern. L. 18 in., W. 1 $\frac{3}{4}$ in. Bought, 1s. 319.-'69.

PILLOW BORDER LACE. Buckinghamshire and the adjacent counties. *England.* Modern. L. 18 in., W. 2 in. Bought, 2s. 4d. 320.-'69.

PILLOW BORDER LACE. Buckinghamshire and the adjacent counties. *England.* Modern. L. 18 in., W. 1 $\frac{1}{4}$ in. Bought, 1s. 10 $\frac{1}{2}$ d. 321.-'69.

PILLOW BORDER LACE. Buckinghamshire and the adjacent counties. *England.* Modern. L. 18 in., W. 2 in. Bought, 1s. 4d. 322.-'69.

BORDER LACE. Buckingham, with fine Lille ground. *England.* Present centy. L. 2 $\frac{3}{4}$ in.; W. 1 $\frac{7}{8}$ in. Given by Mrs. Bury Palliser. 741.-'68.

BORDER LACE. Buckingham, with fine Lille ground. *England.* Present centy. L. 2 $\frac{3}{4}$ in., W. 2 in. Given by Mrs. Bury Palliser. 742.-'68.

VII.

IRELAND.

It was through the patriotic exertions of the Lady Arabella Denny, in the middle of the last century, that the art of lacemaking was taught to the children in the work-house at Dublin, and, after the great famine of 1846, various lace schools were set up in different parts of Ireland, where lace was made with great success. Lady de Vere taught the art of making application flowers like Brussels, called from her demesne in the county of Limerick "Curragh point." Irish guipure was made at Carrickmacross, county of Monaghan; imitation of ancient point, at Miss Jane Clarke's school at Belfast; Valenciennes of Ypres, at Lady Erne's, county Fermanagh, with "Lacet," Tatting, and various other descriptions of lace of admirable finish. The following specimens made in different schools, show the aptitude of the Irish for lace-making.

IMITATION OF FINE VENETIAN RAISED POINT. Executed in the school of Miss Jane Clarke, Belfast. *Ireland.* Modern. 10*1*/₂ in. square. Bought, 10*l.* 10*s.* 835.-'68.

This is, without exception, the finest imitation of the raised Venetian point ever made, and will stand the closest comparison with the original. It was exhibited at the Great Exhibition of 1851, and again in 1862, when a prize was given for it.

PAIR OF SLEEVE RUFFLES. Crochet. *Irish*, modern. Each 18 in. by 5 in. Bought, 7*s.* 6*d.* 875-875a.-'53.

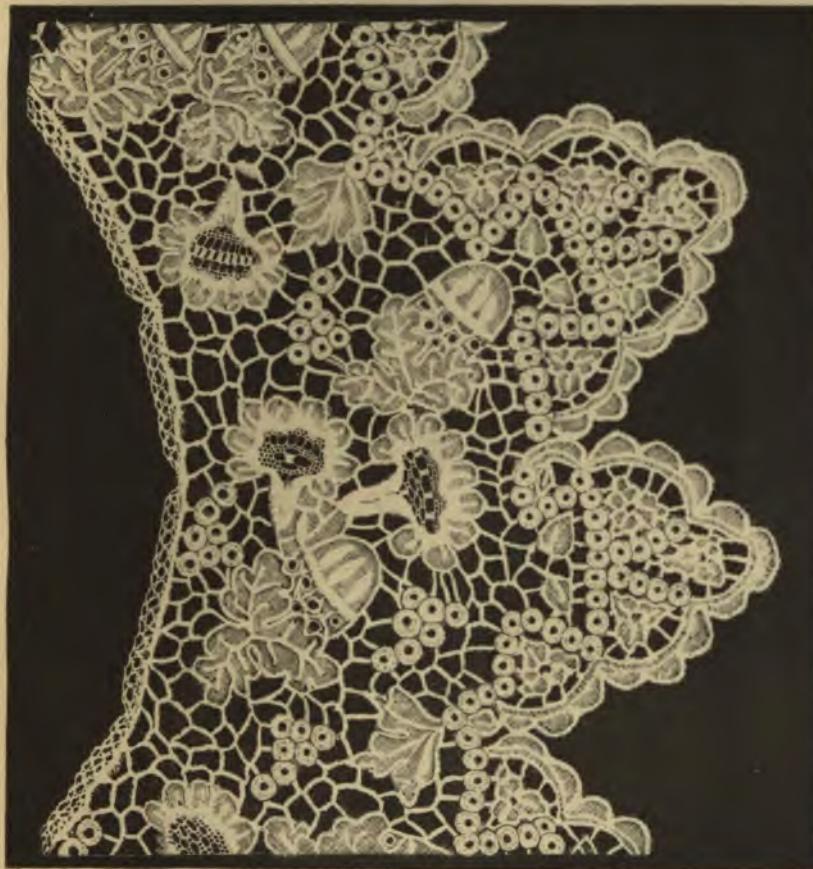
COLLAR. Crochet. *Irish*, modern. 19 in. by 2*1*/₂ in. Bought, 4*s.* 876.-'53.

COLLAR; "à la chevalière." Crochet. *Irish*, modern. 14 in. by 5 in. (each). Bought, 12*s.* 1095-1095a.-'54.

COLLAR. Tatting. *Irish*, modern. 16 in. by 3 in. Bought, 6*s.* 6*d.* 1154.-'55.

COLLAR. Tatting. *Irish*, modern. (Made in the Irish Normal Lace School, Dublin.) 17 in. by 3*1*/₂ in. Bought, 7*s.* 6*d.* 1155.-'55.

| | | |
|--|--|------------|
| BORDER LACE. | Imitation of Spanish point. <i>Irish</i> , modern. | |
| L. 28 in., W. 4 in. | Bought, 18s. 6d. | 1159.-'55. |
| BORDER LACE. | Imitation of Spanish point. <i>Irish</i> , modern. | |
| L. 20 in., W. 3½ in. | Bought, 1l. 5s. | 1158.-'55. |
| COLLAR. | Imitation of Spanish point. <i>Irish</i> , modern. | |
| L. 36 in., W. 3 in. | Bought, 10s. 6d. | 1165.-'55. |
| BORDER LACE. | Imitation of ancient point. <i>Irish</i> , modern. | |
| (Made in the Belfast Normal Lace School.) | L. 14 in., | |
| W. 3½ in. | Bought, 2l. 10s. | 1356.-'54. |
| BORDER LACE. | "Snow point." Imitation of fine raised | |
| Venice point. <i>Irish</i> , modern. (Made in the Belfast Normal | | |
| Lace School.) | L. 12 in., W. 4 in. | |
| | Bought, 6l. 6s. | |
| | | 1355.-'54. |
| BORDER LACE. | Imitation of "point d'Alençon." <i>Irish</i> , | |
| modern. (Made in the Belfast Normal Lace School.) | | |
| L. 8 in., W. 2½ in. | Bought, 3l. 3s. | 1357.-'54. |
| COLLAR. | <i>Irish</i> , modern. L. 28 in., W. 4½ in. | |
| | Bought, 17s. 6d. | 1156.-'55. |
| HANDKERCHIEF. | Border of grapes and vine leaves. <i>Irish</i> , | |
| modern. 18 in. square. | Bought, 2l. 2s. | 1160.-'55. |
| COLLAR. | <i>Irish</i> point. <i>Irish</i> , modern. (Made in the <i>Irish</i> | |
| Normal Lace School, Dublin.) | L. 17 in., W. 3½ in. | |
| | Bought, 17s. 6d. | 1157.-'55. |
| HANDKERCHIEF WITH BORDER. | Imitation Brussels "ap- | |
| plied." <i>Irish</i> , modern. 16 in. square. | Bought, 2l. 12s. 6d. | |
| | | 1161.-'55. |
| LAPPET. | Imitation Brussels "applied," with pattern of | |
| flowers on the net ground. <i>Irish</i> , modern. (Made in the | | |
| Irish Normal Lace School, Dublin.) | 3 ft. 4½ in. by 6 in. | |
| | Bought, 2l. 2s. | 1163.-'55. |
| SCARF. | White lace. <i>Irish</i> , modern. L. 8 ft. 8 in., W. | |
| 2 ft. 4 in. | Bought, 5l. 5s. | 1162.-'55. |
| BORDER LACE. | <i>Irish</i> , modern. L. 4 ft. 2 in., W. 2 in. | |
| | Bought, 5s. 3d. | 1175.-'55. |
| BORDER LACE. | Imitation of "plaited Bedford." <i>Irish</i> , | |
| modern. (Made in the Irish Normal Lace School, Dublin.) | | |
| L. 4 in., W. 2½ in. | Bought, 7d. | 1176.-'55. |
| BORDER LACE. | Imitation of the wire-ground Valenciennes | |
| of Ypres, West Flanders. <i>Irish</i> , modern. L. 11 in., | | |
| W. 3½ in. | Bought, 14s. | 1168.-'55. |



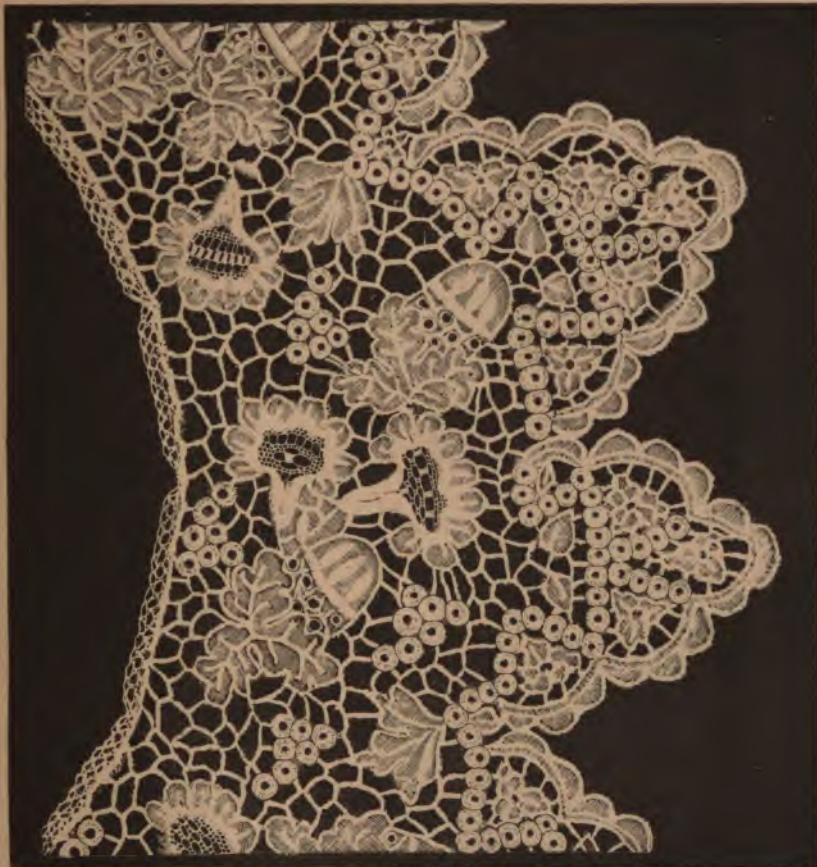
COLLAR, IRISH POINT LACE

MODERN IRISH.

Made in the Irish Normal Lace School, Dublin.

No. 1157 '55.—Page 50.





COLLAR, IRISH POINT LACE

MODERN IRISH.

Made in the Irish Normal Lace School, Dublin.

No. 1157 '55.—Page 50.

BORDER LACE. Imitation of French silk blonde. *Irish*, modern. L. 11 in., W. 4 in. Bought, 1s. 11d. 1177.-'55.

BORDER LACE. Imitation of French silk blonde. *Irish*, modern. L. 12 in., W. 5½ in. Bought, 4s. 6d. 1183.-'55.

BORDER LACE. Imitation of French silk blonde. *Irish*, modern. (Made in the Irish Normal Lace School, Dublin.) L. 10½ in., W. 6 in. Bought, 6s. 3d. 1184.-'55.

BORDER LACE. Imitation of French silk blonde. *Irish*, modern. L. 50 in., W. 2 in. Bought, 6s. 5d. 1188.-'55.

BORDER LACE. Imitation of French silk blonde. *Irish*, modern. L. 28 in., W. 3 in. Bought, 4s. 6d. 1189.-'55.

BORDER LACE. Imitation of French silk blonde. *Irish*, modern. L. 36 in., W. 3 in. Bought, 5s. 6d. 1190.-'55.

BORDER LACE. Imitation of gold blonde. *Irish*, modern. L. 7 in., W. 5½ in. Bought, 3s. 9d. 1187.-'55.

BORDER LACE. Imitation of silver blonde. *Irish*, modern. L. 32 in., W. 3½ in. Bought, 13s. 3d. 1185.-'55.

BORDER LACE. Imitation of silver blonde. *Irish*, modern. (Made in the Irish Normal Lace School, Dublin.) L. 35 in., W. 3 in. Bought, 12s. 6d. 1186.-'55.

BORDER LACE. Imitation of the wire-ground Valenciennes of Ypres, West Flanders. *Irish*, modern. L. 10 in., W. 4 in. Bought, 11s. 1169.-'55.

BORDER LACE. Imitation of the wire-ground Valenciennes of Ypres, West Flanders. *Irish*, modern. L. 9 in., W. 2 in. Bought, 5s. 3d. 1170.-'55.

BORDER LACE. Imitation of the wire-ground Valenciennes of Ypres, West Flanders. *Irish*, modern. (Made in the Irish Normal Lace School, Dublin.) L. 8½ in., W. 2 in. Bought, 4s. 7d. 1171.-'55.

BORDER LACE. Imitation of the wire-ground Valenciennes of Ypres, West Flanders. *Irish*, modern. L. 10 in., W. 2 in. Bought, 5s. 3d. 1172.-'55.

BORDER LACE. Imitation of the wire-ground Valenciennes of Ypres, West Flanders. *Irish*, modern. L. 7 in., W. 4½ in. Bought 10s. 4d. 1173.-'55.

BORDER LACE. Imitation of the wire-ground Valenciennes of Ypres, West Flanders. *Irish*, modern. L. 4 ft. 3 in., W. 2½ in. Bought, 1l. 17s. 1174.-'55.

BORDER LACE, SCALLOPED. Imitation of white Maltese. *Irish*, modern. L. 15 in., W. 3½ in. Bought, 2s. 10d. 1178.-'55.

BORDER LACE, SCALLOPED. Imitation of white Maltese. *Irish*, modern. L. 14 in., W. 3½ in. Bought, 2s. 5d. 1179.-'55.

BORDER LACE, VANDYKED. Imitation of white Maltese. *Irish*, modern. L. 11 in., W. 4 in. Bought, 2s. 4d. 1180.-'55.

BORDER LACE, VANDYKED. Imitation of white Maltese. *Irish*, modern. L. 11 in., W. 4 in. Bought, 2s. 4d. 1181.-'55.

BORDER LACE, VANDYKED. Imitation of white Maltese. *Irish*, modern. L. 11 in., W. 4 in. Bought, 2s. 4d. 1182.-'55.

BORDER LACE. Imitation of black Maltese. *Irish*, modern. L. 6 ft. 10 in., W. 4½ in. Bought, 19s. 8d. 1164.-'55.

VEIL. Black lace. *Irish*, modern. L. 3 ft. 6 in., W. 21 in. Bought, 15s. 1166.-'55.

BERTHE. Black lace. *Irish*, modern. L. 4 ft. 3 in., W. 10 in. Bought, 1l. 11s. 6d. 1167.-'55.

BORDER LACE. Imitation of French silk blonde. *Irish*, modern. L. 11 in., W. 4 in. Bought, 1s. 11d. 1177.-'55.

BORDER LACE. Imitation of French silk blonde. *Irish*, modern. L. 12 in., W. 5½ in. Bought, 4s. 6d. 1183.-'55.

BORDER LACE. Imitation of French silk blonde. *Irish*, modern. (Made in the Irish Normal Lace School, Dublin.) L. 10½ in., W. 6 in. Bought, 6s. 3d. 1184.-'55.

BORDER LACE. Imitation of French silk blonde. *Irish*, modern. L. 50 in., W. 2 in. Bought, 6s. 5d. 1188.-'55.

BORDER LACE. Imitation of French silk blonde. *Irish*, modern. L. 28 in., W. 3 in. Bought, 4s. 6d. 1189.-'55.

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BORDER LACE. Imitation of silver blonde. *Irish*, modern. L. 32 in., W. 3½ in. Bought, 13s. 3d. 1185.-'55.

BORDER LACE. Imitation of silver blonde. *Irish*, modern. (Made in the Irish Normal Lace School, Dublin.) L. 35 in., W. 3 in. Bought, 12s. 6d. 1186.-'55.

VIII.

MALTA.

Malta is celebrated for its black and white guipure laces, the pattern always of the same character, taken from the geometric lace of the 16th and 17th centuries.

PARASOL COVER. Black Maltese lace, with the inscription of "God save the Queen" round the border. *Malta*, modern. Diam. 2 ft. 0 $\frac{1}{2}$ in. Bought, 2*l.* 12*s.* 6*d.* 828.-'68.

This parasol cover, with the next, No. 829, were made for the International Exhibition of 1862. Both are of excellent workmanship.

PARASOL COVER. Variegated silk Maltese lace. *Malta*, modern. Diam. 2 ft. 3 in. Bought, 2*l.* 12*s.* 6*d.* 829.-'68.

VEIL. Maltese white lace, wheel pattern in border. *Malta*, modern. Diam. 2 ft. 4 in. Bought, 1*l.* 1*s.* 830.-'68.

LACE BARK. Specimen of the inner bark of the lace bark tree, "Daphne Lagetta." *Jamaica*. L. 5 in., W. 5 in. Given by Mrs. Bury Palliser. 235.-'69.

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KENSINGTON MUSEUM.

BELIN (ANTOINE):

[Sensuyuent lis patrons de messire Antoine Belin, Reclus de sainte
Martrial de Lyon. Item plusieurs autres beaux Patrons nouveaux, qui
ont este inventez par Jehan Mayol Carme de Lyon. On les vend à Lyon
chez le Prince.] Small 4to. Le Prince, Lyon, n. d.

[Imperfect, without title-page or letterpress, and comprising 27 patterns
for embroidery, etc., on 14 leaves.]

BRODERIE :

La Broderie, son origine, son historique, ses développements jusqu'à nos
jours. 71 pp. 16mo. Paris, 1864.

CLERGET (CHARLES ERNEST):

Tracings by C. E. Clerget, from various old French and Italian pattern
books, viz.: "La fleur de la science de Pourtraicture et patrons de bro-
derie, Façon arabique et ytalique." Paris, 1530, etc. A collection.
Small fol.

GEORGENS (JAN DANIEL AND JEANNE MARIE VON GAYETTE—GEORGENS):

Die schulen der weiblichen Handarbeit. With 64 wood engravings,
and illustrations in the text. Demy 4to. Berlin, 1869.

GOUBAUD (Madame):

Madame Goubaud's Book of Gnipure d'Art. 98 illustrations. Small
4to. London [1869].

HAILSTONE (S. H. LILA):

Designs for lace making. By S. H. L. H. 7 pp., and 40 coloured
plates. 4to. London, 1870.

LACE:

Patterns of Nottingham lace, referred to in the Report of the Notting-
ham School of Design, March 1850. 73 patterns in a folio cover.

LACE PATTERNS:

Twenty-two old German woodcuts, of a set of 24, without title. In a
miscellaneous collection of old prints. (See Reg. No. 21,609.)

LACE PATTERNS:

Ornamento delle belle et virtuose Donne. Opera nova, nella quale
troverai varie sorti di frisi, con li quali si potra ornar ciascuna donna, et
ogni letto con ponti tagliati, ponti gropposi, et ogni altra sorte di ponti
per fare quelle belle opere che si appartengono alle virtuose et lodevoli
Fanciulle. Libro primo. 33 pp. Small 4to. n.p. n.d.

MEREDITH (—, Mrs.):

The Lacemakers. Sketches of Irish character, with some account of
the effort to establish lacemaking in Ireland. 8vo. London, 1865.

MINERVA:

Zierlich-webende Minerva, oder new-erfundenes Kunst und Bild-Buch der Weber- und Zeichner- Arbeit, worinnen treue Anweisung geschicht, wie man Künstlich wirken und schöne Arbeit verfertigen soll, von der vier-schäftigen an, bis auf zevey und dreissig shäftige. 49 plates in sheets. Nürnberg (Johann Christoph Weigel). n.d.

MODELBUCH:

New Modelbuch von Allerhandt Art. Nehens vnd Stickens, jetzt mit vielerley Weischer Arbeyt, Mödel vnd Stahlen, allen Steinmetzen, Seidenstickern vnd Netterin, sehr nützlich vnd künstlich, von newem zugericht. 153 patterns, engraved on wood. Fep. 4to. Franckfurt am Mayn. (Niclas Bassee), 1571.

MODELBUCH:

New Model Buch, darinnen allerley Gattung schöner Mödeln der Newen ausgechnitten Arbeit, auff Krägen, Hempter, Facelet, und der gleichen zu neyen, so zuvor in Teutschlandt nicht gesehen. Allen Thugentsamen Fräwen vad Jungkfräwen, Nätterinnen, auch allen andern so lust zu solcher künstlichen Arbeit haben, sehr dienstlich. 23 plates. Obl. 8vo. St. Gallen (G. Straub), 1593.

NUREMBERG, GERMAN NATIONAL MUSEUM :

Katalog der im germanischen museum befindlichen Gewebe und Stickereien, Nadelarbeiten und Spitzen aus älterer Zeit. With 20 plates. Imp. 8vo. Nürnberg, 1869.

PAGANI (MATTIO):

Lhonesto Essemplio del uertuoso desiderio che hanno le donne di nobil ingegno, circa lo imparare i punti tagliati a fogliami. In Venetia per Mattio Pagan in Frezaria al segno della Fede. M.D.L. Woodcuts. 32 pp. Small 4to. Venetia, 1550.

PALLISER (FANNY BURY, Mrs.):

History of Lace. With woodcuts and coloured designs. 8vo. London, 1865. 2nd edition. 8vo. London, 1869.

French translation. With woodcuts. 2 vols. 8vo. Paris, 1869.

SIBMACHER or SIEBMACHER (HANS):

H. Sibmacher's Stick- und Spitzen- Musterbuch. Nach der Ausgabe vom Jahre 1597 (Schön Neuer Modelbuch von allerley lustigen Mödeln naczunehem Zuwrükken vñ Zustickē) in facsimilirten Copien herausgegeben vom k. k. Oesterreichischen Museum.....With 35 plates. Obl. 8vo. Wien, 1866.

TOUCHE (VICTOR):

The Handbook of Point Lace, with illustrations and descriptions of 34 different stitches and a series of designs. By V. T. 4th edition, carefully revised. (Published for William Barnard.) Obl. 4to. London [1869].

VAVASSORE (GIOVANNI ANDREA, called GUADAGNINO):

Opera Nova Universal intitulata corona di racamini: dove le venerande donne et fanoiulle: trovaranno di varie opere.....Et molte opere per reccammatori: et per dipintore et pore vesi: de le quale opere o vero esempli ciascuno le porta pore in opera secondo el suo bisogno: Con gratia. Nuovamente stampata ne la inclito citta di Vineggia. 36 pp. Small 4to. Vineggia, n.d.

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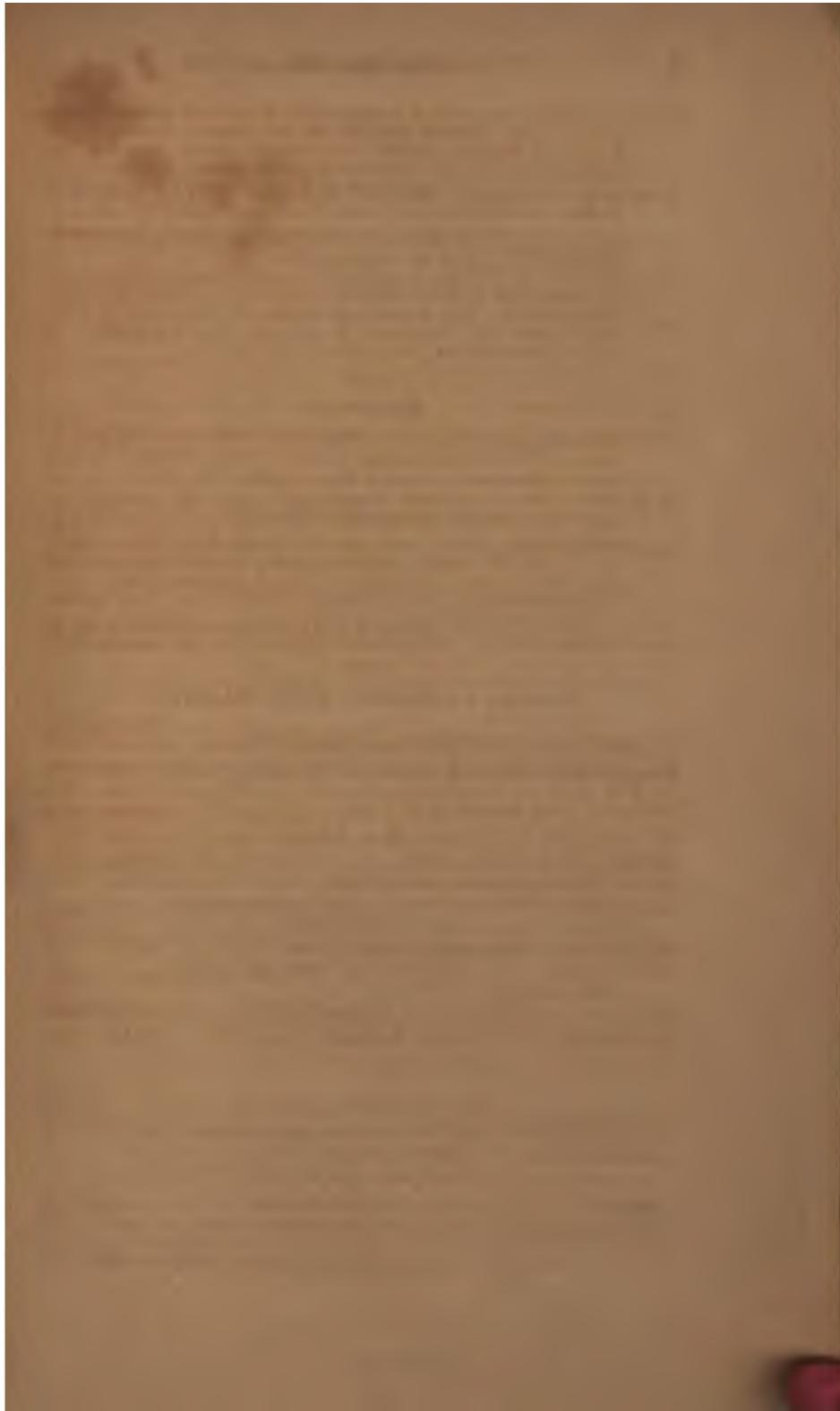
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SCIENCE AND ART DEPARTMENT
OF THE COMMITTEE OF COUNCIL ON EDUCATION,
SOUTH KENSINGTON MUSEUM.

A
DESCRIPTIVE CATALOGUE
OF
THE COLLECTIONS OF LACE
IN THE
SOUTH KENSINGTON MUSEUM.

BY THE LATE MRS. BURY PALLISER.

WITH NUMEROUS ILLUSTRATIONS.

THIRD EDITION, REVISED AND ENLARGED,

BY ALAN S. COLE.



LONDON:
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.
AND SOLD AT THE SOUTH KENSINGTON MUSEUM.

1881.

Price Two Shillings.



DESCRIPTIVE CATALOGUE
OF
THE COLLECTION OF LACE
IN THE
SOUTH KENSINGTON MUSEUM.



FRONTISPICE.



VIII.
Part of a Lappet of Needlepoint Lace. Venetian. 17th Century. No. 250.-'79, page 19.

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NOTE TO THIRD EDITION.

The first Edition of this Catalogue, prepared by Mrs. Bury Palliser at the request of the Lords of the Committee of Council on Education, was issued at the close of the year 1870, and was followed in 1873 by a second somewhat enlarged Edition. Materials for a third Edition had been collected at the time of Mrs. Palliser's death in 1878.

These materials have by their Lordships' directions been placed in the hands of Mr. Alan S. Cole, who has paid much attention to the history of lace. He has at their request edited the present work, revising and enlarging the former edition, and adding descriptions of the specimens acquired since 1873.

*South Kensington Museum,
October 1881.*

CATALOGUE OF LACE.

INTRODUCTION.

(By the late Mrs. Bury Palliser, with additions by Mr. Alan S. Cole.)

LACE MAKING, as expressed in a primitive arrangement of threads plaited, twisted, tied, or looped, is found with nations in their early stages of development, as are the beating of metal, the cutting or shaping of wood, and similar handicrafts.

But it takes its rank as a production of Fine Art, when the plaiting, twisting, or looping becomes the interpreter of ornamental forms. The collection of Laces of which this Catalogue is descriptive, is restricted chiefly to white thread Laces. It illustrates to a large extent the ornamental aspect of lace making.

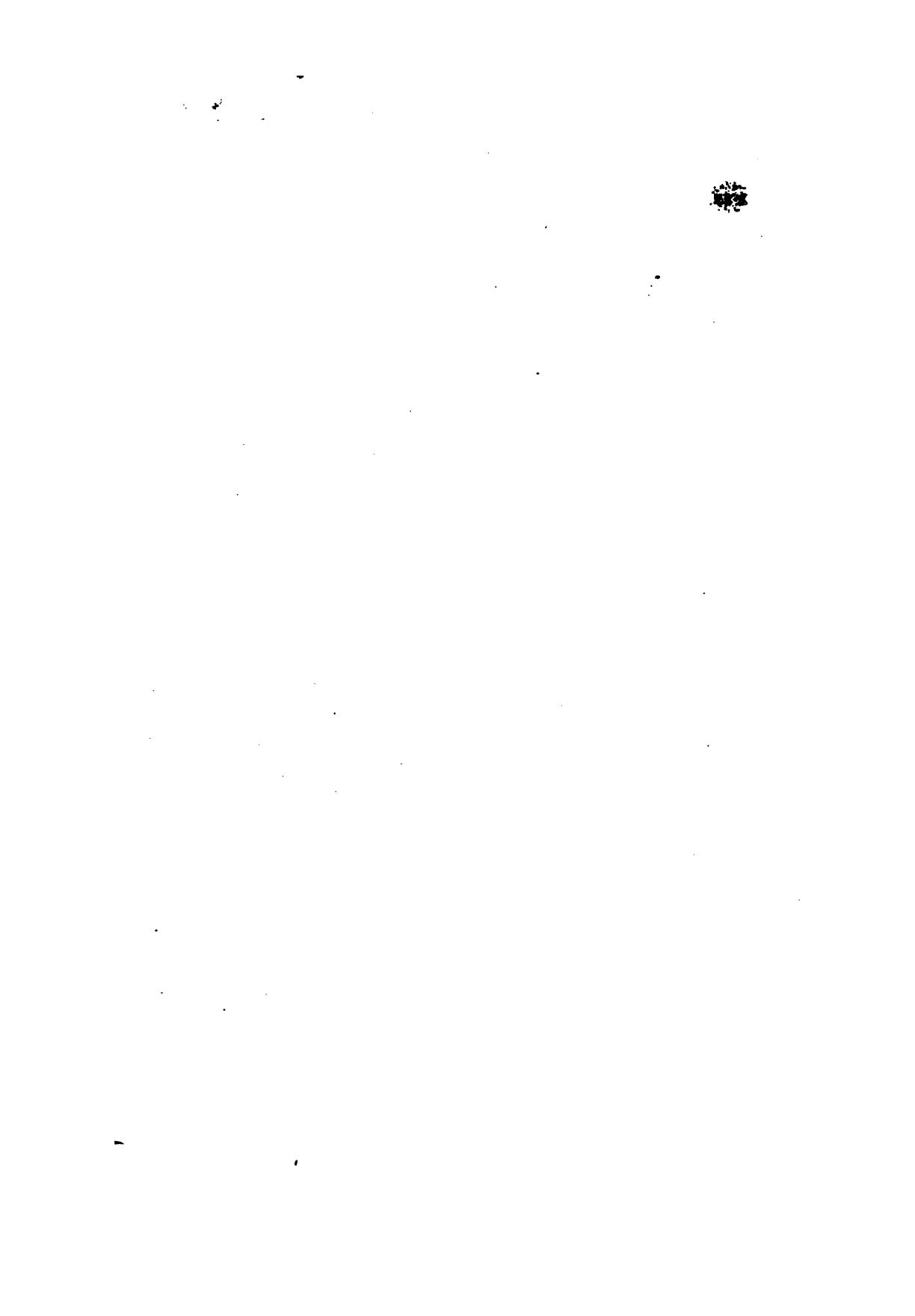
In its more delicate and elaborate forms, Lace has been largely associated with elegancies of costume and decoration, of hangings, &c., curtains, altar cloths, veils, &c. In secular use it adorned the costumes of both ladies and gallants, and in its earliest days was worn in such profusion as to call down upon it the prohibitions of Venetian councils against its too lavish use. Like many of the arts in which design allied to handicraft plays an important part, such as sculpture, painting, and embroidery, lace making has been and still is nurtured in monastery and convent. For the service of the Church, by whose ministers it has been extensively adopted to embellish the accessories of rich rituals of ecclesiastical devotion, splendid specimens were produced; works indeed of such exquisite skill and patient toil as could only have been executed by those to whom lace making was a labour of love, and whose dearest office

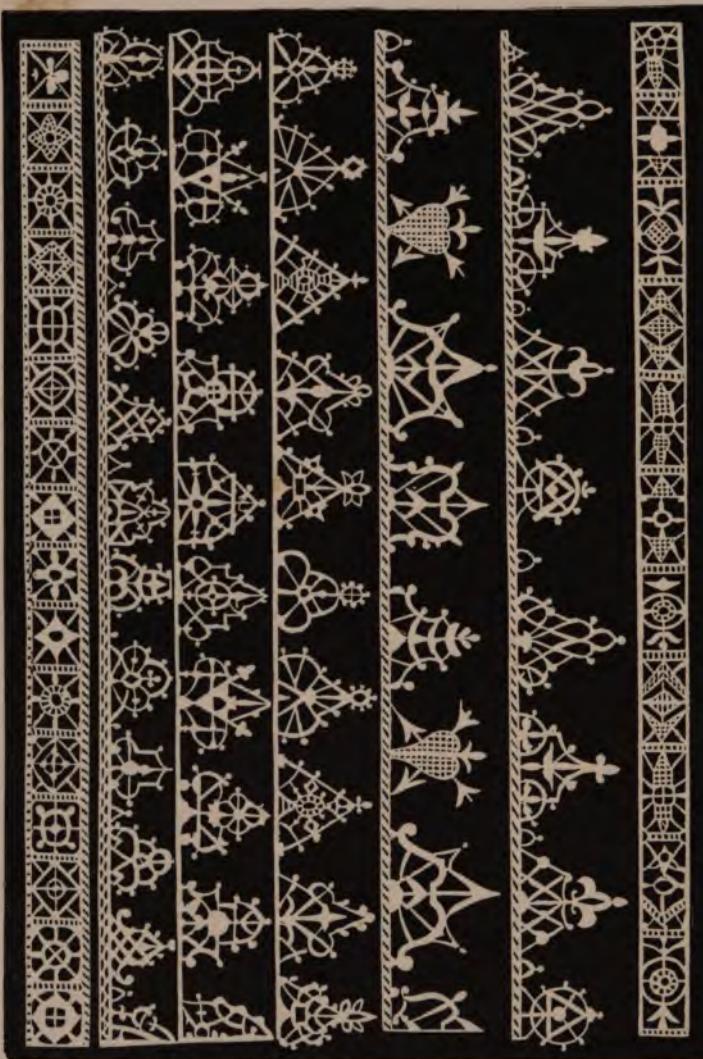
was to deck with the choicest productions of their needle or bobbins the shrine of their favourite saint. None the less remarkable are the laces made for secular use. The monuments of the art are now esteemed as *objets de vertu* in many a private collection, as well as objects worth attentive study in public collections like that with which we are immediately concerned.

In the 16th century the art of embroidery formed a principal occupation of the Italian and especially the Venetian ladies of the day. Needlework was also taught by nuns to the schools of children under their charge. Numerous books of patterns* for all sorts of white thread needlework and early laces were published in Venice first, and then in France and Germany. Among them the designs of Cesare Vecellio, Frederic Vinciolo, and Isabetta Catanea Parasole were widely circulated. These books have now become scarce. It is fortunate, however, that by means of a photolithographic process, Signor Oncagnia, of Venice, has been able to reproduce most of the important pattern books originally published in his city. Many of the originals perished in use, for the pattern was transferred either by tracing with a metal style or by pricking it through and then powdering it with charcoal on to the linen, parchment or other stuff upon which the work was made. Patterns were also copied upon "sam cloths" or samplers for more general use. There are three or four English samplers in the Museum, dated about 1650. They show, to some extent, the character of needlepoint lace work as practised by English school children who, as now-a-days, were encouraged to do all sorts of stitchery.

Laces may be divided broadly into two classes: (1) Needlepoint Lace and (2) Pillow Lace. There are a few specimens of Lace in which Needlepoint and Pillow methods are

* There are several of these pattern books in the National Art Library. See List at end.





I.

Patterns for Edgings and Insertions of Needlepoint Lace Work, and "Reticella" from
Pattern Book by Cesare Vecellio, 1591.

combined. In the notes to the Catalogue entries, attention is directed to such peculiarities of manufacture.

From the pattern books we see that the first lace made was somewhat wiry in appearance, adapted chiefly as ornamental edgings (see *Illustration I.*) to materials like linen, the use of which for collars, cuffs, ruffs, shirts, and such like made strides during the 16th century. The first laces very much partook of the character of linen embroidery, from which it is often difficult to distinguish them. Cut or drawn work embroidered with button-hole stitches, and simply twisted and plaited threads of fringes and such like were then in vogue. Contemporary with these was another favourite open white thread embroidery, a darning upon nets of square meshes. This was called "punto a maglia," "punto à rete," and in France "Lacis."

The network of square meshes was called "Rézeuil," and upon it the pattern might be darned or worked in with tent or cross stitches. This latter sort of work was sometimes termed "Point compté," like the modern "Filet Brodé;" sometimes pieces of linen were cut out and sewn on or "applied" to the net, but this sort of work is clearly more remote from lace than the darning or cross stitching upon net. "Lacis" was often worked in coloured silks, and gold threads used to outline the patterns. "Opus Araneum," or "Spiderwork," was perhaps a term applied to filmy embroidery or darning upon net. Embroidery, lacis, and cutwork are often combined in the same piece; squares of lacis alternate with squares of linen, in which both embroidery and cutwork are introduced. This style of combination was called "Punto Reale," or Royal point. Some examples in the Museum are of fine workmanship.

In respect of certain cut work a pattern was transferred by pouncing or other means to the linen to be embroidered. Those portions in which open thread work was to appear were either cut out and the devices stitched in upon threads

taken from side to side of the aperture made by the cutting, or else instead of cutting away material, a few threads would be withdrawn and stitches would be cast over the threads which were left. Another method consisted in using a network of threads, which was attached or gummed to a piece of cloth called quintin, from the town in Brittany where it was first fabricated. The pattern was formed by sewing round the parts of the cloth that were to remain with button-hole stitch and cutting the rest away. A further method was known under the name of Reticella. This appears to have consisted of forming a ground, upon which to cast stitches, by means of withdrawing thread. To this class chiefly belong the early laces of Italy, often called "Greek lace."*

But the time came when no foundation of linen was used at all. Threads were stitched upon a pattern, and then were overcast with button-hole stitches (*see figure 1*). When a close part of the pattern was to be done, then arrangements of close-lying threads overcast with loops, as shown in *figures 2* and *3*, were used. In the open parts all sorts of little devices might be worked, such as threads made to radiate from one common centre. This kind of work was the "punto in aria," or work without ostensible foundation.

Fig. 1.

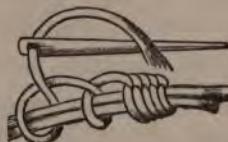


Fig. 2.



Fig. 3.



The points of Reticella, Punto in Aria from Italy were, with those imitated by Flemish needleworkers, in general request to ornament ruffs like those worn by Queen Eliza-

* The Greek lace is so called from its having been brought from the Ionian Islands, where it has been taken principally from the tombs, having adorned the grave clothes of the dead. Hunting the catacombs for this funeral lace has become a regular trade.





II.

Pattern for either "Reticella" or "Punt in Aria," from Book of Patterns by Cesare Vecellio. 1591.

beth. The falling collar of Charles I, and the "Whisk" or Medicean ruff of his Queen Henrietta Maria were similarly trimmed, though by this time pillow lace making had made progress, and the lace now used was often made from the same pattern either on the pillow or with the needle. As skill advanced, so lace came to be worn in the greatest extravagance at the Courts of England and France, and not only were the ruffs, cuffs, caps, collars, handkerchiefs, and aprons of lace, but even the tops of boots were trimmed with the same costly material. In under clothing the linen breadths were united by a narrow insertion called "Seaming" lace, and sheets, pillow-cases, and bed curtains were joined in the same manner. Much of the lace of this period is of geometric design, in squares or circles variously combined (*see Illustration II.*) The square forms, as examination of the specimens in the Collection will show, were the foundation lines of early white thread needlework like Reticella.

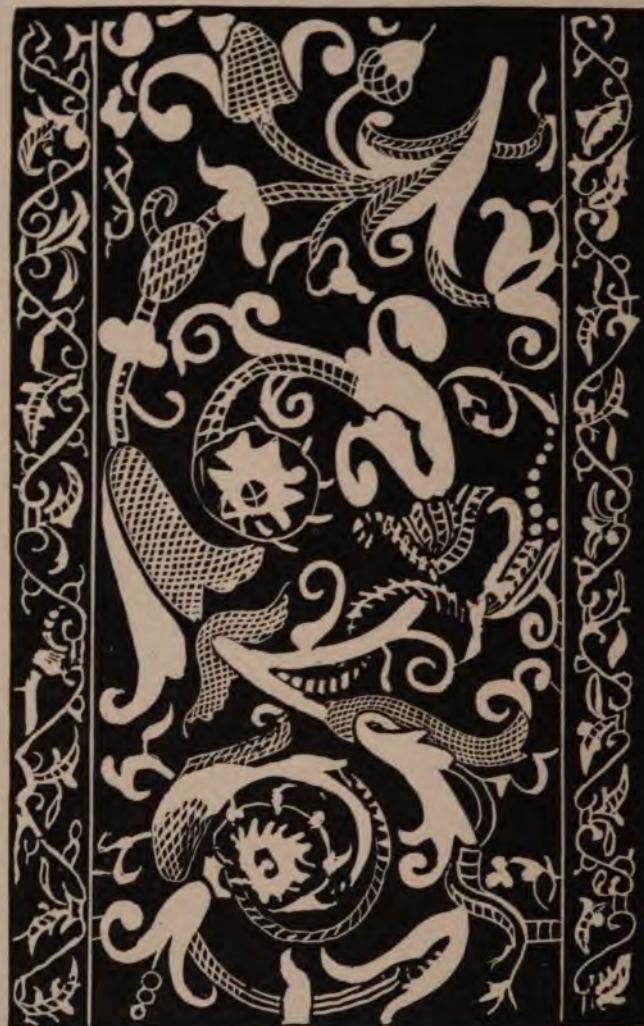
The finer and more delicate needlepoint laces which were so considerably produced in the 17th century, may virtually be all comprised under the general name of "punt in aria," though the constant variety of pattern conferred upon each novelty in form some new name. The usual generic name for these laces is "Venetian point;" "Rose point," "Point de neige," "Gros point de Venise," "Point plat de Venise," are all in truth "punt in aria." As a rule, the designs are in all the exuberant richness of the Italian style of scroll-work, and this elaborated "Punto in aria" is one of the most splendid products of the great art school of lace at Venice.

The expression of the Italian poet Firenzuola of the 16th century, that it was carved in relief, "scolpito in relievo," has been thought to apply perhaps to such lace. But it is clear that the kind of lace he probably saw could not have been anything more than some fine piece of

geometric "reticella" work or elementary form of "punto in aria."

The raised Venetian point is as a rule elaborated with enrichments carried out in delicate workmanship. Large scallops composed of fine threads closely overcast in button-hole stitches upon some foundation of numerous threads would be edged with thick outlines, which again would be fringed with most delicate loops, "pearls," or "picots." The flowers were worked in the richest detail in this way, and the "brides" which connect them are sometimes plain, "picoté," and decorated with small stars or roses. Much of this extraordinary lace was probably made in convents. And to the intercommunication of Roman Catholic communities in these establishments we may seem to see reason for supposing that the work was learnt from the Italian convents and so spread itself amongst Flemish, French, and Spanish convents. Certain, however, is it that Venice was the chief centre where this lace was made, not solely for the delight of its inhabitants, whose use of it as above-mentioned was frequently restricted by oft-recurrent sumptuary laws, but also for the noble and wealthy of other lands, as paintings and medals bear evidence. Fine examples of this lace are a collar of a Venetian senator preserved in the Musée de Cluny at Paris, and collar No. 599.-'75, in the South Kensington collection (*see Illustration V. p. 13*). Private collectors, however, possess marvellous specimens, whole altar cloths complete of such work; probably most lace amateurs are well acquainted with the extraordinary example measuring many feet in length by over two feet wide, belonging to His Grace the Duke of Devonshire (*see Photo. VI., Ancient Needle-point and Pillow Lace*). In the time of our James the Second, and in the latter years of Louis XIV. this point was in request for the ends of the long cravats or jabots which, since the introduction of wigs, had replaced the falling collars.





III.

Pattern for Needlepoint Lace. "Lavoro a Punto in Aria," also of the class of
"Punto tagliato a foliami" from Pattern Book by Isabella C. Parasole. 1600.

Thus by the middle of the 17th century the geometric forms were replaced by the flowing lines of the Louis XIV. style. The making of needle-point lace, as may be seen, had considerably developed. A stuff of linen was no longer needed. Lace makers had learnt the “punto in aria,” and had developed the working of free threads stitched to a parchment pattern. The square and geometric conventionality of the Reticella and early “punto in aria” work could be dispensed with, and all sorts of flowers, and scrolls, &c. were represented in lace (see *Illustration III.*)

A prominent feature of a piece of lace produced by the needlepoint or pillow method is the ornament or pattern. This ornament is usually of a closer material than the ground upon which it rests. It is sometimes outlined with a little raised thread or border. Sometimes, within this outline of the ornament, there are insertions of minute work. The pattern or ornament is called the Gimp—in French, *toilé*—or linen; the ground upon which it rests is sometimes a *réseau* or ground work of meshes; sometimes the main design is held together by small bars which are called *brides*, pearl ties, or legs. The outline to the ornament in a piece of lace is called *cordonnet*.

The following are explanations of some of the terms used in describing lace:—

BRIDE.—*A small strip or connexion* (1) *of threads over-cast with button-hole stitches, or (2) of twisted or plaited threads.* It is used instead of a ground-work of net; the word is French, its English equivalent being pearl-tie. The French work is chiefly employed.

CORDONNET.—*The outline to ornamental forms.* This word is French, and is commonly used in preference to an English substitute. The cordonnet consists of (1) a single thread, or (2) of several threads worked together to give the appearance of one large thread, or (3) of a thread or horsehair overcast with button-hole stitches.

GIMP.—*The pattern* which rests on the ground or is held together by *brides*. This word should not, however, be confounded with the material *gimp*, which was formerly called *guipure*.

MODES.—*Ornamental devices occurring in various parts of a piece of lace.* The earliest forms of *modes* may be seen in Venetian point lace, where they are introduced into the centre of a flower or other such device. *Modes* were extensively used in Point d'Alençon lace and Flemish pillow lace.

PILLOW LACE.—*Lace made on the pillow*, by twisting and plaiting threads. The French term is *dentelle au fuseau*.

PICOTS.—*Minute loops*, worked on to the edge of a *bride* or *cordonnet*, or added as an enrichment to a flower—as in the case of “*rose point*,” in which *picots* play an important part. Probably the minutest *picots* were used in “*Point d'Alençon*.”

POINT LACE.—*Lace made with the point* of the needle. The French is *point à l'aiguille*. The term “*point*” has been misused to describe varieties of lace—such as “*point d'Angleterre*,” “*point de Malines*,” &c.; these laces are made on the pillow, and not with the *point* of the needle.

RÉSEAU.—*Ground of small regular meshes* made on the pillow in various manners, and made by the point of the needle in fewer and less elaborate manners. The French term, as here given, is generally used in preference to any English equivalent.

The terms above given apply both to Needlepoint and Pillow Lace. In looking at a piece of Lace, the first step is to examine it with a view of knowing whether it be Needlepoint or Pillow-made Lace. A sure test by which one can decide such a question in the case of Needlepoint Lace, is that the *gimp* or *toilé* is, when looked at through a strong magnifying glass, made up of looped threads (*see figures 2 and 3*), and in the case of Pillow Lace, that the *gimp* or *toilé* is plaited; thus (*see figure 4*). A further test will be supplied by a close examination of the net-work or *réseau*. This (*see figure 5*) is a diagram of a Needlepoint *réseau*. The loops in it should be noted. These are Diagrams of Pillow-made *réseaux* (*see figures 6, 7, and 8*). In these latter the continuous flow or plaiting of

the threads should be noted in contradistinction to the *loopings-up* of the threads when worked with needle.

Fig. 4.

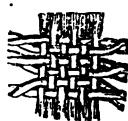


Fig. 5.

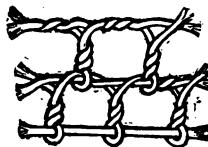


Fig. 6.

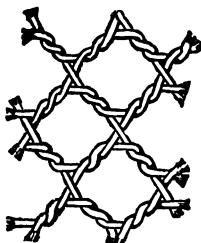


Fig. 7.

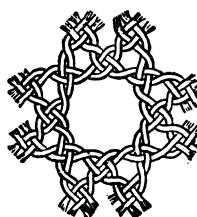
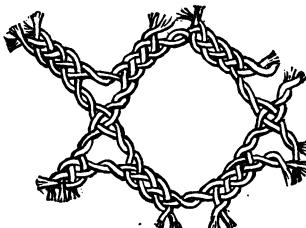


Fig. 8.



Of those early Italian needleworks which are the veritable prototypes of Needlepoint Lace, we have :—

1. PUNTO A RETICELLA. *Italian.*
2. PUNTO A MAGLIA or LACIS. *Italian.*
3. PUNTO IN ARIA. *Italian.*

Then come the PUNTO TAGLIATO A FOLIAMI, which is a fanciful name strictly applicable to cut work. Under it, however, it is the fashion to include all the fine points known as :—

- (a.) VENETIAN POINT.
- (b.) ROSE POINT.
- (c.) SPANISH POINT.

These points are, technically speaking, enriched developments of "Punto in aria." After them come :—

VENETIAN POINT A RÉSEAU.

BURANO POINT. *Italian.*

POINT D'ALENÇON, which includes :—

(A.) POINT DE FRANCE.

(B.) POINT D'ARGENTAN (so-called).

(C.) ARGENTELLA (so-called).

BRUSSELS POINT.

Of principal PILLOW LACES, we have :—

1. ITALIAN :—

PUNTO A GROPPO. Knotted threads.

MERLETTI A FUSI, or A PIOMBINI. A lace of plaited and twisted threads, probably worked on a pillow, with primitive bobbins, and often probably with bone pins.

GENOESA.

MILANESE.

2. FLEMISH :—

(A.) MECHLIN.

(B.) BRUSSELS.

(C.) PROVINCIAL LACES from Bruges and elsewhere.

3. FRENCH :—

VALENCIENNES.

4. ENGLISH.

Pillow Laces from Saxony, and from Russia, have little artistic importance at present. Those from Candia or Crete are works at least a hundred and fifty or two hundred years old ; perhaps older. They are related to Italian peasant lace, and were perhaps made with bone pins or pegs in place of common pins.

In making a catalogue of laces, it is to be borne in mind that many of the early laces were the produce of private industry or of the convent, and similar designs were often interchanged. On the whole then there are not much more than conjectural grounds for assigning the country of its origin to any particular specimens of the 16th and early 17th century. This is especially the case, as regards much

of that raised needle-point lace, undoubtedly Venetian in origin, which many have considered to be Spanish and even French. Later on lace patterns are rather more distinctive, and characteristics of workmanship aid one in saying if a piece of lace be point d'Alençon, Brussels, Mechlin, Valenciennes, &c. Laces of small artistic pretence and of similar appearance were made soon after the middle of the 17th century in many countries in Europe. It is now almost conclusively established that to Venice and North Italian convents belongs the honour of developing the art of lace making in the 16th century and during a hundred years of raising it to such excellence as to incite other countries, like Flanders—the home almost of linen weaving—and France the focussing point of fashion in rich costume during the reign of Louis XIV. (under whose auspices centres for the practice of the art were established by State aid) to follow in the art.

The short notes compiled by the late Mrs. Bury Palliser upon the origin of lace making in various countries were distributed formerly throughout the Catalogue. It has seemed advisable to bring all these together, since the history of lace making like that of other arts is in truth a cosmopolitan history, each country merely furnishing incidents concerning the imitation of previous existing arts or new departures from them. Mrs. Palliser's notes on lace making in Italy are incorporated in the preceding pages.

FLANDERS AND BELGIUM.

From early Middle Ages Flanders has been notable for its employment of flax, which has for centuries been abundantly cultivated in the northern countries of Europe. Spinning flax threads and weaving fine textiles with them are closely associated with the early commercial history of Flanders. They have been almost chief of the industries of this country, and sources of much of its national

wealth. The constant relations of the Netherlands with Venice, carried on by means of historical "Flanders galleys," as well as the high repute for making linen, which Flanders enjoyed from the Middle Ages, all point to the probability that the art of lace making in imitation of Italian work was soon adopted here. When the progress of manufactures was endangered by the religious persecutions of the 16th century, the linen trade alone is said to have upheld itself and to have saved the country from ruin. Every country of Northern Europe is to a considerable extent indebted to the Netherlands for its adoption of and development of the art of lace making. It is recorded that the Emperor Charles V. ordered it to be taught in the schools, but this is rather misleading, since in the early 16th century, the sort of white thread ornamental work which was common, was the darning on net or embroidery on cut linen. Pins were not in common use, and any sort of plaited or twisted thread work which Flemish children might have been taught may have been of a primitive character of twisting and plaiting, and hardly such as we should now recognise as pillow lace. From darned nets, embroidered linen, and twisted threads, eventually developed the fine Flemish laces of the 17th century, that is, at a time when the conditions of lace manufacture had been favoured and modified by improvements in spinning threads, in making pins, and in the application of special designs adapted to this class of handicraft. Lace-making, of simple character, now forms part of the education of the people. There are nearly a thousand schools in Belgium devoted to teaching this work, where the children at a very early age learn to twist the bobbins with wonderful dexterity.* The pillow laces of Brussels and Mechlin, which appear to be certainly antecedent in their origin to the

* Belgium produces imitation Valenciennes, Brussels, Point gazé, Mechlin, Grammont (black lace), and Guipure de Bruges.

needle-points of Alençon of France (about the 17th century), were almost the first of Flemish laces to be distinguished by their special names ; all other fabrics of the Netherlands were known under the general designation of "Flanders" lace. The description in which the flowers join or are united by "brides," usually but erroneously called "guipure," was in general use for the lace cravats of the 17th century, and the bold flowing scroll patterns in the purest style of the period are pillow-made renderings of Italian needle-point lace, "à brides," "punto tagliato a foliami."

Brussels.

Brussels lace is distinguished for the beauty of its ground, the perfection of its flowers, and the elegance of its patterns. The thread is of extraordinary fineness, made of the flax of Brabant. It is spun underground, for contact with the air during the spinning would cause it to break, and it is so fine as almost to escape the sight,—the lace spinner is guided only by touch. Handspun thread costs sometimes as high as 240*l.* the lb., and is consequently now but little used. Hand spun flax thread is made at Alost. Thread spun by machine in England from Belgian flax is much used in Belgium. It has, however, never arrived at the fineness of that made by hand, and frequently in it there are traces of cotton admixture which depreciates its quality.

The ground used in Brussels lace is of two kinds, needle-point and pillow. The needle-point ground or "réseau" is made in small segments of an inch wide, and united by a stitch called "fine joining." It is stronger, but three times more expensive than the pillow, and is rarely used except for royal orders. In the pillow-made Brussels ground two sides of each hexagonal mesh are formed by four threads plaited, and the other four by threads twisted together, but these beautiful and costly grounds are often

for ordinary purposes now replaced by a fine machine-made net.

The Brussels flowers are of two kinds, those made with the needle and those on the pillow; both are made separately from the grounds. In old Brussels lace the flowers were worked on the pillow into the ground; later, and at the present time, the flowers are applied to or sewn into the ground. Sometimes they are sewn on to the ground. The "modes" or "fillings" of Brussels lace are various in design and elaborate in workmanship. Relief is given to outlines of flowers and fibres of leaves by a raised plaited *cordonnet* in the pillow-made lace. In the needle-point lace the *cordonnet* is sometimes only a thread, sometimes it is covered with button-hole stitches, as in Point d'Alencon. The making of this Brussels lace is divided into sections. Each process now is assigned to a separate hand, who works only at her own department, knowing nothing of the general effect to be produced by the whole, the sole responsibility of which rests with the head of the establishment.

Brussels lace is still called in France by its old appellation of "point d'Angleterre," or "English point," a name to be explained by history. In 1662 the English Parliament, alarmed at the sums of money sent out of the country for the purchase of foreign lace, prohibited its importation. The English lace merchants, at a loss how to supply the Brussels lace required at the Court of King Charles the Second, and possessed of large funds, bought up all the choicest lace in Brussels and smuggled it over to England, where they produced it as "English point." To such an extent was this traffic carried on, that the name of "Brussels" lace became every day less known, and was at last entirely usurped by that of "point d'Angleterre," which it retains even at the present time. At the same time it should be remarked that the style of the lace made in and previously to 1662 was very different from that of

the elaborate designs displayed in Court lappets of “point d’Angleterre” of the 18th century.

Mechlin.

Mechlin is made in one piece on the pillow. The ground is similar to that of the Brussels pillow-made ground, the chief difference being that the plaited sides of each mesh are shorter than those of the Brussels mesh, consequently each Mechlin mesh is smaller than a Brussels mesh. A further characteristic of Mechlin is the thread which outlines the pattern. The manufacture has nearly died out. In England, Mechlin lace has always been held in the highest favour. Poets in the late 17th century called it the “Queen of Laces.”

Ypres.

West and East Flanders are the chief seats of the manufacture of Valenciennes lace, the art having been imported thither in the 17th century. Lace making has attained perfection at Ypres (West Flanders), where it is made, and is remarkable for the clear, closely plaited ground, the meshes of which are of diamond shape, the even tissue of its flowers, improvements introduced into its manufacture in 1833 by M. Duhayon Brunfaut, of Ypres. Ypres makes the widest imitation Valenciennes known; it is very costly, as high as 80*l.* the metre, but the making of such lace is very laborious; a lace-maker working 12 hours a day could scarcely produce one third of an inch a week, and as many as 1,200 bobbins are sometimes employed upon one pillow.

HOLLAND.

The lace of Holland is little known, as distinguished from the others of the Netherlands, except as regards a strong sort of pillow-made lace, like No. 861-’53, which is generally thought to be Dutch lace. No special circum-

stances combined to promote lace-making in Holland. With accomplished lace makers, such as those of Brussels and Mechlin close at hand, it would seem that the chief towns of Holland were more engrossed in the pursuit of wealth-making commerce rather than in so slight a revenue-producing industry as lace-making.

FRANCE.

After Italy, France is entitled to claim a foremost position in countries noted for the production of lace of rich design and of varied methods of manufacture. More is probably worn there (at this time, 1881) than in all the rest of the world put together, and, of the lace-makers throughout Europe, one half are estimated as belonging to France alone. Celebrated needle-made lace came from Alençon, and Argentan, both towns in the department of the Orne. The principal pillow-made are those of Valenciennes, Lille, and Arras, with others from Normandy, Auvergne, and Lorraine. The art of lace-making, much patronized by the Court by means of extensive importations of Italian laces, was afterwards directly fostered by Government. A Royal edict dated 1665 ordered the founding of establishments in favourable districts where it should be practised. These establishments were at Sedan, Loudun, Chateau Thierry, Reims, Arras, Alençon, and elsewhere. At these places, many of which were close lying to Flanders, whose laces were so famous, workers under the instruction of Venetians were taught to produce lace directly in imitation of the prohibited Italian and Flemish laces. These imitations were, by decree, to be called "Points de France."

Alençon.

The manufacture of Alençon needle-point lace was especially favoured by Colbert. As an organised lace-making centre, it began its work about 1679. Colbert intrigued

for some time to tempt Venetian lace workers to France, and it seems not unlikely that some of the best of them he placed in the Chateau de l'Onray, near Alençon, of which his son, the Marquis de Seignelay, became proprietor upon his marriage with Mademoiselle de Matignon. The Venetian instructors found intelligent pupils in the French lace makers, who for some years previously had been acquainted with methods of twisting and plaiting threads and of imitating to some extent Italian-cut works, Reticella, Punto in aria, &c. Their labours, now supervised, soon produced a needle-point lace having marked characteristics of its own, though bearing strong evidences of Venetian influence, especially in all sorts of delicate devices invented for enriching the pattern of the work generally. The lace was adopted by Louis XIV. and his Court, its adoption being due as much to its novelty as to the fact that the new establishment was virtually a State institution; and, as has been above remarked, the most favoured by Colbert.

Alençon point is made entirely by hand with a needle on a parchment pattern, in small segments, each part executed by a different workwoman. So elaborate is its workmanship that a piece of lace formerly passed through 18 different hands before it was completed; the number is now reduced to 12. The lace is thus made. The pattern is printed off on pieces of green parchment, about ten inches long, each segment numbered in its order; the pattern is then pricked through upon the parchment, which is next stitched to a piece of coarse linen folded double. The outline of the pattern is traced out by single or double threads fixed by small stitches, passed through the parchment and its linen lining. The outline is then overcast with button-hole stitches, and when finished, the piece is given over to another worker to make the ground of meshes, which is worked backwards and forwards at right angles to the border. The flowers are next worked in, then follow the

“modes” or “fillings,” and other different operations. When completed, the threads which unite lace, parchment, and linen together are cut by passing a razor between the parchment and the linen, and there remains only the great work of uniting the different segments together. This process devolves upon the head of the fabric, and is effected by the stitch called “assemblage,” by us termed “fine joining.” Point d’Alençon is the only lace in which horsehair has been sometimes introduced along the edge, to give firmness and consistency to the “cordonnet.”

From the labour expended in producing it, point d’Alençon is a costly lace. Fabulous are the sums that were lavished upon it in the last century, and a wedding order will, it is said, even now amount to 6,000*l.*

Argentan.

Argentan, near Alençon in the department of the Orne, is also celebrated for its needle-made lace. Argentan appears to have been a *succursale* of Alençon. The communications between the two towns were constant. Indeed, a directress of the Alençon factory was also directress of similar work-rooms at Argentan. The lace called point d’Argentan is made precisely as is point d’Alençon. A characteristic of point d’Argentan, however, has been held to be a ground of large hexagonal meshes, each side of which is worked over with the button-hole stitch, giving it extraordinary strength and solidity. The pattern is effective on this clear large-meshed ground, which is called a “bride” ground. There are many specimens, however, in which this “bride” ground is found in combination with the lighter ground of small meshes or “réseau,” which is said to be a distinguishing mark of point d’Alençon. Some such may be seen in the Museum collections, and are worthy of attention and study, since misunderstanding has been allowed to arise and exist about points d’Argentan and points d’Alençon. Demands

for lighter work than that which had been the specialty of point d'Argentan were no doubt the cause of the decrease in the quantity supplied to the market of the compactly worked "bride" ground. Fashions in taste changed, and with these, lace makers like other producers had to comply. The late Mrs. Bury Palliser related, how ignorant people have been of the amount of ingenious labour expended in making the "bride" ground of point d'Argentan, and how she once saw some magnificent flowers of point d'Argentan which had been transferred to bobbin net, in order to get rid of its "ugly coarse ground." The revolution of 1793 interfered with the existence of the lace manufactories at Alençon and Argentan, and since then machinery has gone far to entirely supersede hand labour in the production of lace generally. Hence we hear little now-a-days of hand-made laces, either from Alençon or elsewhere, unless, indeed, some special piece of lace be made for an order or an International Exhibition.

Valenciennes.

Valenciennes, when lace was first made there, formed part of the ancient province of Hainault, and was only transferred to France by conquest and treaty at the end of the 17th century.

Its more artistic productions were forthcoming under Louis XIV., and the centre reached the climax of its fame from 1725 to 1780, after which the art fell with the Monarchy, and efforts to revive the manufacture more or less failed. This industry is now more extensively followed in Belgium than in France. Valenciennes lace is made entirely on the pillow, the same thread being used for both pattern and ground. In the ground all the sides of the mesh are plaited (*see figure 8*), which renders it the strongest and most durable of laces. Hence it was styled "eternal Valenciennes." So great was the labour of making it, that where a Lille lace-maker could produce three to five ells a day,

a Valenciennes worker could not accomplish more than an inch and a half. It took two months, working fifteen hours a day, to complete a pair of ruffles. Valenciennes lace was therefore costly. The city-made lace was called by some "real Valenciennes" (*vraie Valenciennes*), and was remarkable for the beauty of its ground, the richness of its design, and the evenness of its tissue. Valenciennes lace made outside the city has been called "fausse Valenciennes." In these, a variety of grounds takes the place of the regular diamond-meshed *rēseau*.

No. 550-'68 is a fine specimen of Valenciennes lace, of the period of Louis XIV. The ground is regular and compact, the texture of the flower resembles cambric; the design is bold and florid.

Lille and Arras.

Lille lace co-existed with other laces of the Netherlands, of which country Lille, as Valenciennes, was anciently a part. Both these cities belong to France by virtue of the treaties of Aix-la-Chapelle (1668) and Nimeguen (1678). A specialty of Lille lace is its ground. Instead of the sides of the meshes being plaited either partly, as in Brussels and Mechlin, or wholly as in Valenciennes, four of the sides are formed by twisting two threads round each other, and the remaining two sides by the simple crossing of the threads over each other, *see figure 6*. A thread *cordonnet* marks the pattern. The edges of the old Lille lace are generally straight. The black lace was much worn for mantles, but it is now no longer made, and little is produced of the white. The lace of Arras closely resembles that of Lille in workmanship and style of pattern.

Chantilly, &c.

Chantilly, in the department of Oise, is the centre of a district long celebrated for its black and white silk laces, a manufacture having been established in the 17th century by

the Duchesse de Longueville. The flower and ground are of similar quality of silk. Its productions being exclusively for the use of the higher classes, its lace-makers were many of them victims of the Revolution. Under the First Empire, silk lace again was worn, and Chantilly recovered its prosperity, and exported extensively to Spain and her American colonies, mantillas, scarfs, and other large pieces, in the making of which she had no competitor. Later she has had to contend with the fabric of Normandy, and her manufacture has succumbed in the contest. Chantilly at present fabricates no silk lace ; she has been supplanted by the productions of Calvados, which are similar in material and in the mode of fabrication.

Normandy, Auvergne, and Lorraine.

The making of imitation Valenciennes, silk and other laces extends from Cherbourg to Dieppe. From the absence of brilliancy in the "grenadine" silk it is often called "black thread." Machine-made lace of low price is often made of black cotton, which is rarely if ever used for hand-made lace. The black-white silk lace, nearly identical with Chantilly laces, has its centre of manufacture by hand at Bayeux, which town has arrived in its products to the highest point of artistic excellence.

Auvergne is one of the most ancient sites of the lace manufacture in France, and employs almost the whole female population of the district. Every kind of lace, black and white, thread, cotton, silk, *poil de chèvre*, and woollen, the white thread like the old Lille and Arras, is here produced. Formerly Auvergne exported largely to Spain and its colonies. Le Puy and Crâponne (Dépt. Haute Loire), established in 1836, are the principal places of manufacture.

Lorraine, since the beginning of the last century, has carried on an extensive lace trade, but her productions have no special character of their own, and, moreover, have now become German laces.

It is well, however, to bear in mind that the foregoing laces of Normandy, Auvergne, and Lorraine, do not as a rule possess much celebrity as works of fine art. The patterns of them are easily reproduced by machinery, and machine lace has now very considerably superseded hand-made laces. Some excellent machine-made laces are produced at Calais. A revival of handwork occurs sometimes, as is shown by the productions of Messrs. Assimon & Cie., a note as to which is given in the body of the Catalogue. Mention may also here be made of some exceptionally fine handwork produced under the direction of Messrs. Lefebure, whose laces are made by bodies of French and Belgian workers. They are, however, often of a character far superior to that of the ordinary lace market, and the *finesse* of early work is to a large extent perpetuated in them. Simple white thread embroidery, darning on net or *lacis*, is worked at some convents in the north of France.

ENGLAND AND IRELAND.

The introduction of a sort of lace making into England is assigned to Netherlanders, who in the middle of the 16th century fled from the persecutions of Alva, and sought an asylum in this country. The principal centres of lace making by hand are in Buckinghamshire and the adjacent counties, at Honiton, and in Devonshire.

The laces of Buckinghamshire and the adjacent counties of Bedfordshire and Northampton are celebrated for their grounds, rivalling those of Lille, whose patterns the lace makers very much copied ; hence these laces have been called "English Lille." A principal branch of the trade was the making of those narrow laces specially employed for trimming infants' caps, called in the county where they are made "baby lace," but the discontinuance of the wearing of such caps by infants, and the increase of machine-made lace, have caused the demand for these laces to decline. The itinerant

lace maker one meets in the country with her pillow and bobbins chiefly makes lace with a ground of meshes. The twisted plaits used for such grounds are generally of the "Lille" type, sometimes they resemble the Valenciennes model.

The lace manufacture of Devonshire extends along the seacoast from Seaton, by Beer, Branscombe, and Sidmouth, to Exmouth, including the Vale of Honiton, which is its chief centre. The Honiton lace resembles the Brussels in manufacture. The old ground was made of thread procured at Antwerp, where its market price in 1790 was 70*l.* the lb., as high as a hundred guineas having been paid for it to smugglers during the war; and the lace-makers would receive as much as 18*s.* the yard for making the ground of border lace, not two inches wide. But it is to its sprigs that Honiton owes its great reputation. They are made separately on the pillow, and like those of Brussels were at first worked in, and afterwards "applied" or sewn on the ground. Honiton lace was costly. Honiton workers still retain celebrity for the excellence of their work. The style of design is generally floral, and fine ground with delicate sprigs which made their reputation, has been chiefly replaced by a lace with "brides" or ties. A fine flounce of Honiton pillow-made lace was exhibited by Messrs. Howell and James in the Paris Exhibition of 1878. A photograph of it may be seen in the National Art Library.

To summarize the history of lace-making in England one may say that in the 15th century such plaited threads as were called "lace" were of the character of boot-laces, or plaited cord for girdles, or narrow bands for hats or for "purlings." In the 16th century, Venetian fashions in linen needleworks and cut works penetrated to England. Thus an artistic use of linen threads and kindred materials began to prevail, which may have been assisted in development here and there, by Flemish lace-makers, who were driven out of their own country about the middle of the

16th century as above stated, as well as by importation of foreign laces. A sort of work called bone lace came into vogue. It was apparently an ornamental arrangement of plaited threads, made for borders to collars and cuffs, and in character like the contemporary "merletti a piombini" of Italy, and the "passements aux fuseaux" of France (*see Illustration IV.*) In the 17th century the art of lace-making in Europe received an impulse from the patronage accorded to it by Colbert. Variety of lace patterns was encouraged; elaborate works were produced. The influence of this naturally extended, through the fashions of the wealthy, in some degree to England. Pillow lace-making appears to have been much more widely practised than needle-point lace-making. In the pair of scallops (numbered 730.-'68.) we have an instance of English needle-point lace-making of the early 17th century, of the character of the "punt in aria" of the Italians. Insertions of open work in the samplers of the 17th century (numbers 323.-'72. and 747.-'75.) are somewhat similar to the Italian Reticella, &c. From Belgium — chiefly perhaps from Brussels — English lace-makers in the late 17th century received their ideas. Whatever individuality there is in the floral designs of the laces of Devonshire, a relationship is clearly traceable between them and the more marked characteristics of Brussels lace of the same period. Throughout the 18th century Belgian pillow lace-makers seem to have vied, in respect of design, with needle-point lace-makers at Alençon. England, however, appears to have taken as many suggestions as she could from Belgium and France, but was unable, failing the incentive of powerful State aid such as had been accorded to lace-making in France, to attain to such completeness of artistic production as either of her two instructors.

An attempt was made to instruct the Irish in lace-making. It was through the exertions of the Lady Arabella Denny, in the middle of the last century, that the art was taught.



IV.

Pattern to be worked in Needlepoint Lace, Cut Linen, or as a "passement aux fuseaux" from Pattern Book of Cesare Vecellio. 1600.



to children in the workhouse at Dublin. Later on, after the great famine of 1846, various lace schools were set up in different parts of Ireland, where lace and a sort of imitation of it were made with success. Lady de Vere taught the art of making application flowers like Brussels, and the work was called from her demesne in the county of Limerick "Curragh point." Cut cambric to imitate lace with "brides" or ties is made at Carrickmacross, county of Monaghan; imitations of Venetian rose point have been made at Miss Jane Clarke's school at Belfast; of tatting, at Lady Erne's, county Fermanagh, with "Lacet" and various other descriptions of imitation lace. Many of the Irish (so-called) laces consist of embroidery upon net. Real needle-point laces are made at Youghal and in Catholic schools. The provincial laces are generally made in cottages and cabins, and there are district offices belonging to dealers, where they are collected for distribution through the market. There is, however, a lack of designing power; since workers go on, more or less, in fixed grooves, imitating or altering old patterns, which originally even could claim to have no high pretence to artistic design. In previous editions of this Catalogue, specimens, which were purchased from the Irish Normal Lace School, a school at Dublin, in 1855 (about which time this school closed), appeared as "Irish" hand-made laces. Upon examination, however, the majority of them are found to be modern French laces. They were specimens purchased, no doubt, for the study of the Irish students. Irish laces, as a rule, do not take high rank either for design or for workmanship. On the other hand, pieces of exceptional design are occasionally made to special order in convents, and are scarcely distinguishable from original needle-point laces.

England is now celebrated chiefly for her machine-made laces. Patterns of Mechlin, Valenciennes pillow laces are considerably imitated by the machine, as well as patterns

of Alençon and Point de Venise à réseau. Occasionally skilful lace-makers in Exeter and Leamington and elsewhere produce needle-point laces in imitation of the heavy raised Venetian points of the 17th century. Pillow-lace making is carried on in Devonshire, and by itinerant lace-makers. Traditional patterns, of no high quality in design are generally used. Fine linen thread is rarely used, and so cotton thread, or flax thread made with a strong admixture of cotton, is adopted. The soft quality of 18th century laces made with fine Brussels handspun flax thread is rarely reproduced.

SPAIN AND PORTUGAL.

In the 17th and 18th centuries Spain and Portugal appear to have been consumers of much foreign lace. No mention of lace-making as an industry in Spain has been traced by Señor Riaño in ordinances relating to industries published at Toledo in the 15th and 16th centuries, and at Granada in the 16th and 17th centuries. A friar, Marcos Antonio da Campos, in 1592, condemned the loss of time in the manufacture of *cadenetas*. But *cadenetas* does not mean lace only. Its first meaning appears to be chain stitch, and in the 16th century when vandykes and insertions of lace-work were in use the Spanish names for them seem to have been *puntas* and *entredos*. The friar may then have been condemning a class of embroidery and not lace at all. In the 16th century, Flanders was part of the Spanish dominions, and there are several records of the importation of Flemish lace into Spain. In Mrs. Bury Palliser's "History of Lace," mention is made of a lace alb, presented by Ferdinand and Isabella (15th century) to the Cathedral at Granada. Señor Riaño has seen this alb, and finds that it is Flemish lace of the 17th century. The famous "Point d'Espagne" seems to have been a gold or silver lace made in France, and a few remarks about it

occur in the section relating to gold and silver lace. Señor Riaño is of opinion that white thread lace of a very fine or artistic kind was not ever made in Spain, or exported as an article of commerce during early times.

The few specimens of so-called Spanish lace in the Museum are of little artistic interest. Foremost amongst them are one or two specimens of the black silk Mantilla lace of Barcelona, the manufacture of which was perhaps borrowed from France. Of Portuguese lace there is little information. The so-called Portuguese point resembles flat Venetian needle-point lace. A most interesting specimen of such work with a Portuguese inscription was recently shown at the Museum. It consisted of bands of insertion for a pillow case reputed to have belonged to Cardinal Wolsey. The subjects of the designs were incidents from the Bible, such as Judith and Holofernes; and the drawing of the figures was archaic. From indications of long trunkhose, and rosettes upon shoes, the work appeared to be rather later than Cardinal Wolsey's time, and the character of the arrangement of the figures was somewhat similar to that often adopted by Vinciolo, whose designs appeared in 1580, and were republished and in use for some forty years later. Although the Portuguese inscription upon this pillow cover might suggest a Portuguese origin for this work, there is no reason, on the other hand, why it should not have been made in Italy and sent over as a present to some Portuguese person of consideration.

GERMANY.

A traditional claim is made that the art of making lace upon the pillow was first introduced into Germany by Barbara Etterlein, of Nuremberg parents, who removed to the mining district of the Hartz Mountains. Here she married a rich mining master, Christopher Uttmann, of Annaberg. Observing the girls were mostly employed in

making net caps for the miners to confine their hair in, Barbara, who is said to have learned the art of lace-making from a Brabant refugee, introduced the pillow and taught them to make a plain lace ground, whence she proceeded to set up a workshop at Annaberg, and began making lace of various patterns. Thence tradition has it that the art spread over Germany. Barbara Uttmann died at Annaberg, and on her tomb is inscribed, "Here lies Barbara Uttman, " died 14 Jan. 1575, whose invention of lace in the year " 1561, made her the benefactress of the Hartz Mountains." Remembering, however, that German pattern books of this period contain no patterns for lace except those scantily copied from Italian books, and that such simple pillow laces as were then in general circulation consisted of little narrow edgings, or at best of small vandyked work like the "merletti a piombini," it does not seem probable that the German laces, if they existed at all, were other than imitations of the comparatively insignificant edging laces in vogue at the time. History does not tell us whether the art was much developed, or whether it attained to any rank of importance in respect of beauty or intricacy of design. No lace of notable design is now known as being of German origin. Neither refined workmanship nor fine design appears to have been a characteristic of German lace. The late Mrs. Bury Palliser stated that this branch of industry, in which above 60,000 people were employed at the beginning of the present century, has greatly declined in the mountain district of the Erzgebirge, both on the Saxon and Bohemian sides, the peasants only making the coarse "torchon" lace similar to the piece No. 758-'68. Machine-made lace has to a great extent supplanted the hand-made, but efforts have lately been made to revive the latter industry.

DENMARK.

The art of lace-making is said to have been introduced into Denmark by Queen Elizabeth, sister of the Emperor

Charles V., and wife of Christian II., but it is more likely that simple needlework was the sort of art encouraged at this time. Lace-making has never been established as a manufacture except, judging from the character of work, about the late 17th or early 18th century, at Tönder in North Schleswig, whence lace was distributed over Scandinavia, by "lace postmen," as they were called. The old Tönder laces imitate the fabrics of the Netherlands, while the modern were copied from the French, but the art has nearly died out. In the Museum Collection, Denmark is represented by a few clever embroideries done on and with fine linen, muslin, and such like, which are somewhat similar in appearance to lace fabrics of Mechlin design.

SWEDEN.

The only manufactory of lace in Sweden is at the Convent of Wadstena, founded, according to a legend, probably of no historic value, by St. Bridget; and its products are carried to every part of the country by "colporteurs," or hawkers. The making of coarse pillow lace is a favourite occupation with the women of Scania, and in Dalecarlia the same patterns are used as were fabricated by peasant lace-makers in other parts of Europe two centuries back. No improvement takes place in the designs, as the Dalecarlian women make only for their own consumption. The making of "Hölesom" or cutwork is a favourite occupation of the women in Sweden. Of this work the napkin, 234.-'69, is an example.

RUSSIA.

Pillow lace has been made by peasants in districts of Russia for over a hundred years. Much now of simple design and coarse texture is made in the following districts:—Belev, Vologda, Riazan, Mzensk. The art was probably introduced into Russia through commercial and other intercourse with Germany and the Netherlands during

the 18th century. After the visit of Peter the Great to Paris, in the early days of the 18th century, efforts were made to induce Russian women to make lace. Half a century later there was an establishment of twelve gold-lace makers, which it is said was scarcely able to supply the demand.

ISLANDS IN THE MEDITERRANEAN.

“Punto Cypriote,” or Cyprus Point occurs in Venetian pattern books of the middle of the 16th century. It was, however, an embroidery stitch and not a lace. Cyprus was celebrated from Mediæval times for its gold embroidery and costly tissues. Candia or Crete obtained a slight celebrity for its lace making.

In 1875, the Museum acquired a collection of embroideries and laces made at least one hundred years previously in Crete. Whilst some of these white thread laces bear distinct traces of Venetian influence, like those in which costumed figures are introduced, others have an archaic characteristic of pattern, such as appears in variety of form in the designs of nationalities whose inclinations towards decoration have not been cultivated. As a rule the motives of the Cretan patterns are traced to orderly arrangement and balance of simple symmetrical and geometric details, such as diamonds, triangles, and quaint polygonal figures which are displayed upon groundworks of small meshes. Sometimes the patterns owe their origin to untutored imitation of a blossom or leaf. The workmanship is somewhat remarkable, especially that displayed in the making of the meshes for the grounds. Here we have an evidence of ability to twist and plait threads, as marked, almost as that shown by the cultivated lace makers of Brussels and Mechlin. Whether the twisting and plaiting of threads to form the meshes in this Cretan lace was done with the help of pins or fine pointed bones, may be a question difficult to solve. Crete has been intimately connected with Venetian

history and since indications of lace-making such as we trace it from Venice over Europe, are not forthcoming from the countries near Crete, it is perhaps fair to assume that the Venetians selected the peasants of Crete as suitable means for developing a rude sort of lace. It is also to be remarked that lace made by peasants of South Italy of which the Museum has one or two specimens, has a likeness to some of the Cretan specimens. Such a likeness may be due to the common resemblance which appears to exist between the work of different peoples undertaken at similar periods of their progress towards civilization.

The Cretan laces are chiefly of silk, which seems to point to a cultivation of silk in the Island, as well as to its importation from neighbouring districts of Asia Minor at the time (at least one hundred years ago) when the laces were last made. The patterns in the majority of the specimens are outlined with one, two, or three bright coloured silken threads, which may have been worked in with the other threads as the *cordonnet* in Mechlin lace. The numerous interlacements which this *cordonnet* makes with the lace, point also to the outline having perhaps been run in with a needle.

In the islands of the Grecian Archipelago, the Ionian islands, and other adjacent places, many of which were in some way commercial, political, or otherwise, under Venetian influence in the 16th and 17th centuries, lace has been found. Much of that lace which is often called Greek lace is of the same character as the Venetian "Reticella" and "Punto in aria" of the 16th century. But neither for execution nor for design are those Greek laces as remarkable as similar Italian laces. "Point de Raguse" is the title of a lace named in the "Revolte des Passements," published in Paris in 1661. It was probably a class of vandyked edging identical with Venetian edgings of the 16th century.

Malta is celebrated for its black and white pillow laces ; the pattern, always of the same character, is derived in a measure from the geometric lace of the 17th century, much of which is reputed to have been made at Genoa. Points of Genoa, "Points de Genes," seem to have obtained their name as points on account of their pointed or dentated shape. The term point used in this sense should not be confounded with "Needle-point lace." "Genoese point" shared public favour, in the 17th century, with points of Venice and Flanders, and was extensively employed for trimming collars, handkerchiefs, and aprons. The Genoa lace was chiefly made or plaited on the pillow, of fine thread imported from other countries, Genoa producing none of her own. A characteristic of Genoese lace is a pattern of wheels or circles formed by small designs (resembling grains of wheat), radiating from one common centre.

GOLD AND SILVER THREAD LACE.

The making of gold thread dates from pre-historic times. Without venturing into its Oriental or pre-Christian origin, it may be mentioned that Nero is said to have worn a net or head covering of gold threads. From Anglo-Saxon times gold thread was in use for embroidering and weaving ecclesiastical and other vestments. In the 15th century we have mention of "frenges of gold of Venys," and about the same time of gold thread from Cyprus. Somewhat later mention occurs of gold and silver threads from Genoa and Lucca. In Italian, Venetian, and Flemish paintings from the 15th century onwards we may notice little open-work borders of gold threads, evidently twisted and plaited together. Sumptuary edicts respecting costume, &c., passed in Venice, Italy, Spain, France, and England, contain mention of such borderings and fringings. Laws were also passed for the protection of the consumers of such materials. In fact the history of gold and silver threads opens up

a long vista, and the telling of it would require considerable space. It appears to be evident that the use of stiffened threads, like gold and silver strips wound upon a foundation of silks or flax to make threads, and "gimps" or "guipure" preceded the use of fine linen threads for ornamental openwork or lace. The variety of pattern, however, worked in these stiffer materials does not seem to have become considerable. The metallic threads more difficult to loop and twist together than flax threads, almost imposed the necessity of comparative simplicity of pattern, and certainly prevented the production with them of minute, delicate, and elaborate work, such as was obtainable with linen threads. At the same time characteristic geometric patterns were twisted and plaited with gold and silver threads about the end of the 16th century, if one may so judge from the likeness in pattern which exists between them and certain designs in contemporary books.

It may have been then that "Point d'Espagne" was becoming fashionable, though the zenith of its success seems to be towards the end of the 17th century. There appears to be comparatively little manufacture of gold and silver threads in Spain at that time. Not far from Spain, and in the south of France, centres for manufacture of gold and silver thread existed, as at Aurillac and Lyons. The Spanish grandees were large purchasers of all sorts of articles of finery from those centres as well as from Paris, which was noted for its gold and silver laces. It has been surmised that the name "Point d'Espagne" arose more from the compliance of Italian and French manufacturers with the demands of Spanish customers, than from any remarkable manufacture in Spain itself of a certain "Point." Later on, when the prosperity of Spain was waning, through the 17th and 18th centuries, attempts were made to develop Spanish manufactures, and in the 18th century the

manufacture of tapestries and gold threads, &c. was specially encouraged in Madrid.

The authentic hand-painted engravings in the Museum collection, Nos. 1197.-'75 and 1196.-'75, representing ladies in costumes of the late 17th or early 18th century, are ornamented with gold and silver lace. These quaint reliques were procurable at Paris, "chez J. Mariette, " Rue St. Jacques, aux Colonnes d'Hercules," and "chez Trouvain, Rue St. Jacques, aux grand Monarque, avec "privilege." The gold and silver laces shown on them are of two sorts, the one a small bordering of little fan-shaped motives through the edge of which a twisted double thread passes; the other a broader sort of lace with a pattern traced in thick double lines of gold or silver gimp passing through the meshes of a "réseau" group, with close work here and there of twisting, and close-lying double threads. Monsieur Seguin attributes the use of the "réseau" in gold threads to the time of Louis XV.

No doubt the making of "réseaux" in gold and silver threads, like those made in linen threads, grew with improvements in pin manufacture, whereby pins, so necessary in pillow-made lace at least, were obtainable in quantities and cheaply. It may be well to note that in England in the 16th century pins cost, or rather it was ruled by law that they should not cost more than 6s. 8d. a thousand. In modern money this means about 4*l.* 10*s.* to 5*l.* a thousand. Or looking at in another way what now costs a few pence 300 years ago cost a hundred shillings. As the production of pins was facilitated the inventiveness of lace-workers became stimulated. Pins enabled them to make grounds of meshes, and so laces with grounds of meshes, or as they are called "dentelles a réseaux," came into being. This period in lace making I think may be placed at about the middle of the 17th century. Gold and silver laces, and indeed all laces having a groundwork of fine

meshes, date, therefore, from about the middle of the 17th century. The manufacture of drawn metallic threads or wires and gimps was carried on in Germany, especially in South Germany, at Nurnberg, and neighbouring towns, from the 15th century at least, also in Holland. It may be fair to suppose that at these places borders and fringes were made, although of no sufficient artistic design to give them a name, such as that which the gold and silver points of Venice, of Lyons, of Aurillac, of Paris, and the "Points d'Espagne" obtained for themselves.

In the preparation of this edition of the Catalogue it has been thought desirable, while adhering to the original arrangement under countries, to indicate by marginal notes the various classes of workmanship. An observation of the development of work and pattern seems to convey a more connected knowledge of the art of lace making than can be gathered from the too often conjectural ascription of country and period. The workmanship of each specimen is mentioned in the Catalogue description, and cross references are frequently given, calling the attention of the student to points of resemblance in styles of design and methods of working which occur in specimens of laces presumably originating in different countries.

ALAN S. COLE.

October 1881.

CATALOGUE.

I.

ITALIAN.

CUSHION COVER of "lacis" or darned netting, with little DARNING ON
squares of cutwork. Portions of the linen between the NET OR LACIS.
cutwork are embroidered. The edging is of vandykes of
button-hole stitched work. *Italian*. 16th centy. 19 in.
square. Bought, 1*l.* 600.-'54.

TABLE COVER. Centre of green silk, with wide border of
thread "lacis" or darned netting of large foliage scroll
pattern. Venetian. *Italian*. Middle of 16th centy. L.
5 ft. 6 in., W. 3 ft. 4 in. Bought, 15*s.* 4218.-'57.

BORDER of "lacis" or darned netting of vine-leaf pattern,
with an edging of pillow-made lace. *Italian*. 16th centy.
L. 5 ft. 4 in., W. 7*½* in. Bought, 14*s.* 4220.-'57.

BORDER of "lacis" or purple net, embroidered with large
flowers in coloured floss silks, with scrolls and foliage.
Italian. 18th centy. L. 8 ft. 3 in., W. 11 in. Bought,
8*s.* 624.-'64.

CUSHION COVER. Centre of cherry coloured silk, with
border of "lacis" or purple net embroidered with floss silks
of various colours. *Italian*. 18th centy. L. 2 ft. 6 in.,
W. 2 ft. Bought, 12*s.* 625.-'64.

TABLE COVER. Centre of blue silk, with wide border of
thread "lacis" or darned netting of large foliage scroll
pattern, and horns of plenty. Venetian. *Italian*. Middle
of 16th centy. L. 6 ft. 5 in., W. 3 ft. 7 in. Bought, 15*s.*
4219.-'67.

BAND of "lacis" or darned netting; vine pattern. *Italian*.
16th centy. L. 7 ft. 1 in., W. 5*½* in. Bought (with 546
to 576, 150*l.*) 545.-'75.

DARNING ON
NET OR LACIS

OBLONG PIECE of "lacis" or darned netting. Pattern of birds and beasts among trees; a representation of the Creation, from a pattern book. *Italian*. 16th centy. 20 in. by 8 in. Bought (with 545 to 576, 150*l.*)

547.-'75.

BORDER of "lacis" or darned netting, with portions of outline done in threads run into the netting. The pattern consists of an angular and foliated scroll. *Neapolitan*. *Italian*. 16th centy. L. 2 ft. 6*½* in., W. 9 in. Given by Mrs. Bury Palliser. 724.-'75.

BAND or BORDER of "lacis" or darned netting done in slight threads, with repeating zig-zag pattern decorated with conventional-squared fruits or leaves. *Italian*. 17th centy. 10*¼* in. by 3*½* in. Given by Mrs. Bury Palliser. 1132.-'75.

SQUARES, twelve, of "lacis" or darned netting. Animals, birds, and figures are represented in a style similar to that of those shown in the designs by F. Vinciolo (see 3rd edition of his pattern book, 1599). *Italian*. 16th centy. Each square is about 3*¼* in., square. Given by Mrs. Bury Palliser. 1144 to 1144*k.*-'75.

PIECE of "lacis" or darned netting, with pattern of flowers, stags, and other animals, and human figures. *Italian*. 16th centy. 21 in. by 11*½* in. Bought, 1*l.* 1309.-'77.

VANDYKED BORDER of "lacis" or darned netting, with patterns of griffins and cocks in pairs. *Italian*. 16th centy. 3 ft. 1 in. by 5*¼* in. Bought, 1*s.* 1311.-'77.

BORDER of "lacis" or darned netting, with a design of figures offering sacrifice (?) outlined in red silk. *Italian*. Late 16th centy. 3 ft. 2*¼* in. by 6 in. Bought, 1*l. 5s.* 1312.-'77.

TABLE CLOTH of linen, with border composed of squares of "lacis" or darned netting, in which are represented birds, animals, zodiacal signs, &c., of little oblongs of linen cut and embroidered, and of squares of cut work "reticella." The border is edged with needle-point vandykes. *Italian*. 16th centy. 2 ft. 1*½* in. by 16 in. Bought, 1*l. 5s.* 1313.-'77.

In the pattern-book by Parasole of 1616, designs for this sort of mixed work are entitled "Punto reale a Reticella."

BORDER of "lacis" or darned netting. Pattern of two heraldic lions one on each side of a double griffin-headed fountain. Border of flower and leaf. *Italian*. 16th centy. 3 ft. by 16 in. Bought, 1*l. 5s.* 1314.-'77.

BAND of "lacis" or darned netting, with ornamental scrolls crossed with sprays of conventional flowers. *Italian.* Late 16th centy. 3 ft. 7 in. by 4 $\frac{1}{4}$ in. Bought (Robinson Collⁿ). DARNING ON NET OR LACIS. 149.-'80.

BAND of "lacis" or darned netting. The net is of unbleached thread. The darning is done in white thread, with scroll of conventional vine leaves and grapes. *Italian.* Late 16th centy. 2 ft. 5 $\frac{1}{2}$ in. by 3 $\frac{1}{4}$ in. Bought (Robinson Collⁿ). 150.-'80.

BAND of "lacis" or darned netting of square acanthus leaf and conventional pattern. *Italian.* Late 16th centy. 2 ft. 5 $\frac{1}{2}$ in. by 6 $\frac{1}{2}$ in. Bought (Robinson Collⁿ). 151.-'80.

PART OF A BAND of "lacis" or darned netting of squared designs, symmetrically distributed. The forms represented include, quaint animals like stags and dogs, double-headed snakes, blossoms, &c. *Italian.* Late 16th centy. 2 ft. 11 in. by 12 in. Bought (Robinson Collⁿ). 152.-'80.

PART OF A BAND of "lacis" or darned netting of squared designs similar to those of 152.-'80. *Italian.* Late 16th centy. 20 in. by 7 $\frac{1}{2}$ in. Bought (Robinson Collⁿ). 153.-'80.

COVERLET, consisting of vertical columns of coarse "lacis" or darned netting, joined by narrow strips of linen. *Italian.* 17th centy. L. 8 ft., W. 5 ft. 3 in. Bought, 1l. 2s. 1035.-'55.

BORDER of "lacis" or darned netting, and run white thread embroidery on unbleached thread netting. Pattern of acorns and oak leaves. *Italian.* 17th centy. L. 3 ft. 10 in., W. 4 $\frac{1}{2}$ in. Bought, 4s. 2d. 1040.-'55.

BAND of "lacis" or darned netting, with run embroidery done in thread; white thread pattern on yellow net ground. *Italian.* 17th centy. L. 23 ft., W. 4 $\frac{1}{8}$ in. Bought, 1l. 8s. 619.-'64.

BORDER of "lacis" or darned netting, with foliated pattern and birds, in light gray and white threads on dark gray ground; outline in dark brown. *Italian.* 17th centy. L. 14 ft., W. 13 in. Bought, 1l. 2s. 4d. 620.-'64.

DARNING ON
NET OR LACIS.

PART OF A CURTAIN of "lacis" or darned netting. Portions done in coarse thread and displaying a variety of crossed darning. Neapolitan. *Italian*. 17th centy. L. 9 in., W. 11 in. Given by Mrs. Bury Palliser. 759.-'68.

ALTAR CLOTH of linen, with deep border of "lacis"; embroidered with unbleached thread, in feather and satin stitches. A narrow insertion of cutwork "Reticella" runs along each side of the border of net embroidered. Beyond this is a band of linen embroidery with a scalloped edging of plaited and twisted threads, "Merletti a piombini." *Italian*. Early 17th centy. L. 5 ft. 7 in., W. 3 ft. 6 $\frac{1}{2}$ in. Bought, 3l. 3s. 1041.-'71.

ALTAR CLOTH of linen, ornamented with cutwork and embroidery in feather-stitch of foliage pattern, enclosed with "lacis" border, edged with Italian point. ?*Italian*. 17th centy. L. 4 ft. 8 in., W. 4 ft. 10 in. Bought (Bock Colln), 13l. 2s. 6d. 1604.-'72.

BAND of "lacis" or darned netting; running acanthus pattern outlined with gold thread. Along the lower border are vandykes of early white and gold thread twisted pillow lace called "Merletti a piombini." *Italian*. 17th centy. L. 2 ft., W. 5 $\frac{1}{2}$ in. Bought (with 545 to 576, 150l.) 546.-'75.

PART OF A CURTAIN of "lacis" or darned netting, with portions done in coarse threads. Bold leaf pattern. *South Italian*. 17th centy. 15 in. by 13 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 1135.-'75.

PART OF A CURTAIN BORDER of "lacis" or darned netting (partly in unbleached thread). Portions done in coarse thread. Bold leaf pattern, with a bird introduced. *South Italian*. 17th centy. 9 $\frac{1}{4}$ in. by 8 $\frac{1}{4}$ in. Given by Mrs. Bury Palliser. 1136.-'75.

BORDER of "lacis" or darned netting, of conventional angular, small scroll, and floral patterns. ?*Italian* or *German*. ? 17th centy. 23 in. by 15 in. Bought, 16s. 1307.-'77.

This specimen closely resembles in its design and workmanship modern French imitations of this sort of embroidery on net.

BORDER of "lacis" or darned netting, of fantastic conventional pattern, done in white and unbleached thread. ?*Italian*. ? 17th centy. 3 ft. 1 $\frac{1}{2}$ in. by 10 in. Bought, 1l. 1308.-'77.

This, like 1307.-'77, closely resembles in its design and workmanship modern French imitations of this sort of embroidery on net. The design especially seems to have no place in designs Italian or German of the 17th or 18th centuries.

INSERTION of cut work with needle-point stitches. "Reticella." *Italian.* 16th centy. L. 19 in., W. $2\frac{3}{4}$ in. Bought, 12s. 6d. CUT WORK AND
NEEDLE-POINT
LACE.
RETICELLA.
608.-'53.

BORDER. With vandykes of cut or drawn linen work. Over the threads forming the main constructive lines of the pattern have been cast button-hole stitches. Some of the details are worked in in needle-point stitches. "Reticella." *Italian.* 16th centy. L. 15 in., W. 7 in. Bought, 11s. 4d. 844.-'53.

BORDER or INSERTION of point lace or button-hole stitches worked upon the threads of a piece of linen, portions of which were cut to admit the open point-lace work devices. "Reticella." Pattern of geometric forms, circles and triangles, &c., set in squares embellished with little loops or "picots" upon the edges of the outlines. *Italian.* 16th centy. L. 2 ft. 5 in., W. 3 in. Bought, 6s. 8d. 851.-'53.

FRAGMENT. Needle-point lace work, "Reticella," with silver thread and spangles introduced. *Italian.* 16th centy. $6\frac{1}{2}$ in. by $3\frac{3}{4}$ in. Given by Mrs. Bury Palliser. NEEDLE-POINT
LACE.
725.-'55.

TOILET COVER, composed of stitches of cut linen work. "Reticella," and edged with vandykes of needle-point work. *Italian.* 16th centy. 3 ft. 4 in. square. Bought, 3l. 4s. CUT WORK.
1366.-'55.

This specimen contains a variety of geometrical patterns, and is thus valuable as a sort of sampler for reference.

BORDER OF LINEN, embroidered in feather, satin, button-hole and knotted stitches, with cutwork and insertion of point-lace stitches. *Italian.* 16th centy. L. 3 ft. 11 in., W. $4\frac{1}{2}$ in. Bought, 4s. 1d. EMBROIDERED
LINEN.
1041.-'55.

BORDER. Embroidery with cutwork introduced. *Italian.* 16 centy. L. 3 ft. 10 in., W. $4\frac{1}{2}$ in. Bought, 4s. 1d. 1042.-'55.

BORDER of point lace or button-hole stitches worked upon the threads of a piece of linen, portions of which have been cut to admit of the open-work devices. The pattern is geometric in style. Along the lower part and at end is an edging of plaited and looped thread. "Reticella." *Italian.* 16th centy. L. $17\frac{1}{2}$ in., W. 4 in. Bought, 6s. 8d. NEEDLE-POINT
LACE.
7504.-'61.

CUT OR DRAWN WORK. INSERTION of cut or drawn work, with edging of plaited threads (see 7504.-'61). *Italian.* 16th or 17th centy. L. 17½ in., W. 4 in. Bought, 6s. 8d. **7505.-'61.**

PIECE of work similar to 851.-'53. "Reticella." Trimmed with vandyke edging of plaited threads "Merletti à piombini." The central pattern is of star forms set in circles. *Italian.* 16th centy. L. 3. ft. 2½ in. W. 6½ in. Bought, 6s. 8d. **7506.-'61.**

BORDER with scallops, perhaps for the falling collar, such as was worn in the 17th century. Needle-point work done on threads of linen. "Reticella." *Italian.* 16th centy. L. 1 ft. 11 in., W. 4½ in. Bought, 6s. 8d. **7507.-'61.**

BORDER with deep scallops. "Reticella." In the upper band of open work from which the scallops hang may be noticed the device of the double-headed eagle. *Italian.* 16th centy. L. of border, 3 ft. 4 in., W. 4 in., L. of upper edging, 4 ft. 9 in., W. 1 in. Bought, 6s. 8d. **7508.-'61.**

INSERTION of cut or drawn work. "Reticella." *Italian.* 16th centy. L. 3 ft. 1 in., W. 3 in. Bought, 6s. 8d. **7509.-'61.**

BORDER of cut or drawn work with needle-point stitches. "Reticella." *Italian.* 16th centy. L. 5 ft. 8 in., W. 3 in. Bought, 11. 10s. **7510.-'61.**

BORDER of work similar to 851.-'53. "Reticella." Geometric pattern of stars and double circles set upon diagonals of squares which form a sort of trellis pattern. *Italian.* 16th centy. L. 3 ft. 8 in., W. 7½ in. Bought, 6s. 8d. **7516.-'61.**

EMBROIDERED LINEN. PIECE OF LINEN EMBROIDERY. Rectangular geometric pattern, with small insertions of cutwork "Reticella." *Italian.* 16th centy. L. 10¾ in., W. 3½ in. Bought (Bock Colln). **1354.-'64.**

PART OF A BORDER of cambric embroidered in satin stitch, with details of cutwork filled in with point-lace stitches, and of drawn work. The pattern is geometric, consisting mainly of a series of squares, with which are open insertions done in four small squares arranged to form a cross. The specimen came from the cathedral at Prague, worked according to tradition, by Anne of Bohemia, Queen of Richard II. of England. Compared, however, with similar work, it is evidently of later date, and

rather of Italian or German work of the middle of the 16th century, than English of the late 14th century, as has been supposed. L. 9 in., W. 3 $\frac{1}{8}$ in. Given by Mrs. Bury Palliser. 556.-'68.

This specimen of needlework is part of an ecclesiastical vestment, preserved under glass in the treasury of the cathedral of Prague, nominally as the gift of the "Good Queen Anne," as the wife of Richard II. was called. Some years since a piece was taken off the original garment to form the border of an altar-cloth. When washed, it fell into holes and was cast aside. The above specimen is a portion of the washed border.

BORDER of work similar to 851.-'53, but with whiter thread.

"Reticella." *Italian.* 16th centy. L. 4 ft. 10 in., W. 4 $\frac{1}{8}$ in.

Bought, 1l. 15s. 314.-'69.

BAND of linen, with fringe of crimson silk. Drawn work, DRAWN WORK. with embroidery in crimson silk. The pattern, angular and repeating in style, is shown by the white linen being left upon the ground of linen threads, round which the crimson silk is twisted to form a net work, "Punto tirato." *Italian.* 16th centy. L. 28 in., W. 3 $\frac{3}{4}$ in. Bought, 1l. 5s. 505.-'72.

BORDER of work similar to 851.-'53. "Reticella." Geometric pattern. *Italian.* 16th centy. L. 18 in., W. 6 $\frac{3}{4}$ in.

Bought, 15s. 506.-'72

BORDER of close point-lace stitches worked with unbleached CUT WORK. thread, upon the threads of a piece of fine linen, portions of which have been cut to admit of the insertions. The pattern of this piece is composed of a series of open double-lined scallops, in which are set triangles and bunches of loops, like billet ornament, which runs along the border of squares, in which are S. shapes. "Reticella." *Italian.* 16th or 17th centy. L. 3 ft., W. 2 in. Bought, 8s. 852.-'53.

SHIRT of coarse linen, with insertions of lacis or darned DRAWN WORK. netting of embroidered drawn work, "Punto tirato," and PILLOW-MADE LACE. of pillow-made lace, Merletti a piombini, with edgings also of pillow-made lace. *Italian.* late 16th or early 17th centy. L. 3 ft. 6 in. Bought (Robinson Collⁿ). 139.-'80.

This specimen of costume is interesting not only on account of the laces displayed, but also on account of its showing how such articles of dress were trimmed and decorated with lace.

CHILD'S LINEN CAP, with insertion of cut or drawn work.

Italian. 17th centy. L. 9 in., W. 11 in. Bought, 6s. 8d.

7521.-'61.

The work of the geometric patterns in this and the five following specimens is minute in execution. It is cut or drawn work, "Reticella."⁵ In Westminster Abbey representations of this sort of lace may be seen on the marble sculptured monuments to the children of James I., dated 1606 and 1607.

CUT OR DRAWN WORK. CHILD'S LINEN CAP, with insertion of cut or drawn work with border of embroidered and cut linen. "Reticella." *Italian.* 17th cent. L., including strings, 2 ft. 6 in., W. 7 in. Bought, 6s. 8d. 7522.-'61.

CHILD'S FINE LINEN CAP, with insertion of cut or drawn work of minute execution. "Reticella." *Italian.* 17th cent. L., including strings, 2 ft. 3 in., W. 5 in. Bought, 6s. 8d. 7523.-'61.

CHILD'S LINEN CAP, with insertion of cut or drawn work of minute execution. "Reticella." *Italian.* 17th cent. L., including strings, 2 ft. 2½ in., W. 6 in. Bought, 6s. 8d. 7524.-'61.

MUSLIN CAP, with insertion of fine drawn or cut needle-point work. "Reticella," and bordered with Fausse. Valenciennes pillow lace. *Italian.* 17th and 18th centuries. 8 in. by 12 in. Bought, 6s. 8d. 7525.-'61.

CAP, with insertion of drawn or cut needle-point work. "Reticella," Italian, with border and strings of Valenciennes pillow lace. *Italian.* 17th and 18th centuries. L., including strings, 2 ft. 9 in., W. 6½ in. Bought, 6s. 8d. 7526.-'61.

BORDER, vandyked. The main portion of this specimen is of cut linen, with insertions of plaited thread tape edged with a "cordonnet" of button-hole stitches, on to which are worked the tyes or "brides." The vandykes, on the other hand, are entirely of needle-point lace work. *Italian.* 17th cent. L. 33 in., W. 4½ in. Bought, 15s. 313.-'69.

DRAWN WORK. STRIP or BAND of linen, with ground of drawn thread twisted with yellow silks, the floriated repeating pattern of white linen. *Italian.* 17th cent. L. 3 ft. 7 in., W. 3½ in. Bought, 2l. 1321.-'71.

CUT WORK. BORDER of cut work with point-lace stitch insertions. Along the border is an edging of twisted threads. "Merletti a Piombini" Pattern of lozenges enclosed in lattice-work of similar form. *Italian.* 17th cent. L. 1 ft. 11 in., W. 2½ in. Bought (Bock Collⁿ), 17s. 1592.-'72.

EMBROIDERED LINEN. PART OF AN ALTAR CLOTH of linen, embroidered with satin-stitch and cutwork. Lozenge pattern, enclosing quatrefoils with open-leaf borders. *Italian.* 17th cent. L. 13 in., W. 7½ in. Bought (Bock Collⁿ), 1l. 7s. 1601.-'72.

PART OF AN ALTAR CLOTH of linen cut and drawn work; CUT OR DRAWN WORK. embroidered also in satin-stitch. Geometric pattern of squares and triangle, edged with scalloped pillow-made lace. *Italian.* 17th centy. L. 1 ft. 6 $\frac{3}{4}$ in., W. 5 $\frac{1}{8}$ in. Bought (Bock Coll^a), 1l. 5s. 6d. 1602.-'72.

STRIP OF PARCHMENT, with needle-point lace in progress, NEEDLE-POINT LACE IN PROGRESS. *Italian.* 17th centy. L. 14 $\frac{1}{2}$ in., W. 3 in. Bought, 8s. 9d. 2458.-'55.

STRIP OF PARCHMENT, with needle-point lace in progress. *Italian.* 17th centy. L. 13 in., W. 2 in. Bought, 8s. 9d. 2459.-'55.

PIECE OF GREEN PARCHMENT, with pattern for making a piece of needle-point lace. The pattern has been commenced in outline of double threads stitched to the surface of the parchment. *? Italian.* *? 17th centy.* L. 18 in., W. 3 $\frac{1}{2}$ in. Bought, 8s. 9d. 2460.-'55.

PIECE OF WHITE PARCHMENT, with pattern for making a piece of needle-point lace. A very small portion of the pattern has been commenced. *? Italian.* *? 17th centy.* L. 10 $\frac{1}{2}$ in., W. 3 $\frac{3}{4}$ in., Bought, 8s. 9d. 2461.-'55.

PIECE of needle-point of somewhat similar pattern to that (316.-'69) in progress of being made. Venetian. *Italian.* 17th centy. 4 in. by 3 $\frac{3}{4}$ in. Given by the late Mrs. Bury Palliser. 731.-'68.

PIECE of needle-point lace "à brides picotées" in progress of being worked on the parchment pattern. *Italian.* 17th centy. L. 15 in., W. 11 in. Bought, 3l. 10s. 316.-'69.

The linen to which the parchment is sewn served as a backing into which stitches holding the lace work upon the parchment were worked. When the lace was completed these stitches between the linen and the parchment were cut, and the lace was thus released both from parchment and linen. This specimen came from a convent in Genoa.

INSERTION of needle-point lace. Much of the pattern is NEEDLE-POINT LACE. embellished with little loops or "picots" along the edges of the outlines. The outer borders of alternate crosses and wheels to the main central ornament are similar to those of 606 and 607.-'53. *Italian.* 16th or 17th centy. L. 18 in., W. 2 $\frac{3}{4}$ in. Bought, 1l. 605.-'53.

INSERTION of needle-point lace, "Punto in Aria," of geometric pattern set in squares. Along each side of the main ornament are small bordres of alternate crosses and wheels. *Italian.* 16th centy. L. 18 in., W. 2 $\frac{3}{4}$ in. Bought, 15s. 606.-'53.

NEEDLE-POINT LACE. INSERTION of needle-point lace. "Punto in Aria." *Italian.* 16th centy. L. 19 in., W. $2\frac{1}{4}$ in. Bought, 15s. 607.-'53.

INSERTION of needle-point lace. *Italian?* 16th or 17th centy. L. 19 in., W. $\frac{3}{4}$ in. Bought, 4s. 609.-'53.

VANDYKED EDGING of needle-point lace. "Punto in Aria." *Italian.* 16th centy. L. 19 in., W. $\frac{3}{4}$ in. Bought, 5s. 610.-'53.

BORDER, scalloped, of needle-point lace "Punto in Aria" for the falling collar. *Italian.* 16th centy. L. 22 in., W. $5\frac{1}{2}$ in. Bought, 1l. 1371.-'55.

The falling collar was sometimes made entirely of lace or cut work, but more generally the middle part was of plain linen, bordered with insertion, like Nos. 605, 606, 607, and 608, and finished with a pointed edging, like Nos. 610, 1362, 1363, 1364, and 1365, or with the richer scallops of Nos. 7507, 7508, and 1371.

BORDER of coarse Point. *Italian.* 16th or 17th centy. L. 5 ft. 8 in., W. $8\frac{1}{2}$ in. Bought, 6s. 8d. 7515.-'61.

BORDER of needle point lace. "Punto in Aria." The design consists of curious figures of a man, woman, and stags, with devices intended to represent acorns and pomegranates. *Italian.* 16th centy. L. $14\frac{1}{2}$ in., W. $2\frac{1}{2}$ in. Bought, 1l. 315.-'69.

Patterns for the Punto in Aria were first published about 1550. The work differed in method of production from that of the "Reticella." The pattern of a piece of "Punto in Aria" would be first outlined, upon the paper, in single or double threads. Over these threads were cast button-hole stitches. When the work was completed it was detached from the paper pattern. This is the earliest known form of pure needle-point lace.

BORDER of needle-point lace, with vandyked edge of conventional floral patterns repeated. *?Italian or English.* 16th or 17th centy. L. 22 in., W. 5 in. Bought, 1l. 5s. 508.-'72.

PART OF A BORDER OF INSERTION of needle-point lace for a linen cloth. Repeating rose and star pattern, within narrow borders. *Italian.* 16th centy. L. 1ft. 7 in., W. 1ft. $2\frac{1}{2}$ in. Bought (Bock Collⁿ), 1l. 6s. 1600.-'72.

BORDER, scalloped, of needle-point lace. "Punto in Aria." Venetian. *Italian.* 16th centy. L. 2 ft. $4\frac{1}{2}$ in., W. $4\frac{1}{2}$ in. Bought, 1l. 10s. 274.-'75.

This kind of workmanship is apparently antecedent to that shown in 7503.-'61, and in design is closely allied to the "Reticella" work.

BORDER, scalloped. This specimen is entirely of needle-point or button-hole stitched work. The various parts are held together by ties or "brides," some of which have a little "picot" worked on them. *Venetian. Italian.* 17th centy. L. 3 ft., W. 6 in. Bought, 6s. 8d. 7503.-'61.

A specimen of graceful design. This style of workmanship, called "Flat Venetian," is an early form of needle-point lace, and a development of the stiffly designed "Punto in Aria," which was antecedent to the elaborate floriated scroll patterns delicately worked which rank foremost amongst Venetian needle-point laces.

BORDER of scallops of needle-point lace. A kind of "Punto in Aria." The ornamental ties between the main stems of the pattern are to be noted as showing a developed use of the insertion devices of similar forms seen in earlier cut linen works. *Italian.* 17th centy. L. 6 ft., W. 5 in. Bought (with 545 to 576, 150*l.*) 563.-'75.

BORDER of needle-point lace "à brides." *Venetian. Italian.* 17th centy. L. 3 ft., W. 4 in. Bought, 1*l.* 603.-'54.

BAND or STRIP of needle-point lace "à brides" irregularly worked, giving the effect of their being two patterns in this piece. *Venetian. Italian.* 17th centy. L. 8 ft., W. 3 in. Given by the Rev. R. Brooke. 584.-'64.

BAND or STRIP of needle-point lace "à brides." *Venetian. Italian.* 17th centy. L. 5 ft., W. 2 $\frac{3}{4}$ in. Given by the Rev. R. Brooke. 585.-'64.

HEAD-DRESS or CAPE, with long ends of needle-point lace "à brides." This sort of lace is ranked amongst the early Venetian points, the flat points, "points plats." On the ties or brides may be noticed variously arranged little bunches of "picots" or loops. The pattern is of a conventional floral character. *Venetian. Italian.* 17th centy. L. 8 ft. 8 in., W. 11 in. Given by the Rev. R. Brooke. 970.-'64.

BORDER of needle-point lace "à brides," similar to 970.-'64. *Venetian. Italian.* 17th centy. L. 1 ft. 9 $\frac{1}{2}$ in., W 3 $\frac{1}{2}$ in. Given by the Rev. R. Brooke. 971.6 4.

PIECE of needle-point lace "à brides." This kind of work belongs to the class of so-called "Points Plats de Venise." *Venetian. Italian.* 17th centy. L. 25 in., W. 16 in. Bought, 10*s* 845.-'53

NEEDLE-POINT
LACE.

NEEDLE-POINT LACE. BORDER of needle-point lace "à brides." "Punto tagliato a foliami," done in floral scroll pattern. ? *Italian*. ? 17th centy. L. 2 ft. 7 in., W. 7 in. Bought (with 545 to 576, 150*l.*) 550.-'75.

From the comparatively rough appearance of the work and disjointedness and stiffness of the scroll pattern, as well as from the character of the thread, this piece may be a piece of imitation Venetian lace.

BORDER of scallops of needle-point lace. Figures and animals (? lions) are introduced among the scrolls. "Point Plat de Venise," or Flat Venetian point. *Italian*. 17th centy. L. 3 ft. 7 in., W. 7*1*/*4* in. Bought (with 545 to 576, 150*l.*) 561.-'75.

BORDER of needle-point lace, of coarse thread. Archaic floral pattern. The forms marked with a button-hole stitched outline or "cordonnet;" the lower border is scalloped. ? *Venetian*. ? 17th centy. 7*1*/*2* in. by 3*3*/*4* in. Bought (with 545 to 576, 150*l.*) 571.-'75.

This specimen strongly resembles modern needle-point lace, or according to Mons. Seguin, it may be a French imitation of Venetian point.

BORDER of needle-point lace "à brides" of fine workmanship. This is one of the less elaborate forms of the class of "Punto tagliato a foliami." The main stems of the pattern consist of a central thick thread with two rows, one on each side of it, of loose button-hole stitches, cast through it on to a finer outside thread. *Venetian*. *Italian*. 17th centy. L. 16*1*/*2* in., W. 2*1*/*2* in. Bought (with 545 to 576, 150*l.*) 572.-'75.

BORDER of needle-point lace. This belongs to the class of so called "Points plats de Venise." It is also fancifully called caterpillar-point. The "cordonnet" on the edges of the scroll forms is of button-hole stitched work. *See also* 558.-'75. *Venetian*. *Italian*. 17th centy. L. 17*1*/*2* in., W. 4 in. Bought (with 545 to 576, 150*l.*) 573.-'75.

BORDER of needle-point lace. The pattern is of scrolls and blossoms, held together by ties of button-hole stitches cast over threads. This piece, from the irregular drawing of the pattern, seems to be an imitation of the "Point plat de Venise." ? *French* or *Italian*. 17th centy. L. 2 ft. 8 in., W. 7 in. Bought (with 545 to 576, 150*l.*) 574.-'75.



V.

Linen Collar with Border and Broad Ends of Needlepoint Lace. Venetian. 17th
Century.
No. 599.-'75, page 13.

BORDER or TRIMMING to a cloth. Needle-point lace. NEEDLE-POINT LACE.

"Punto tagliato a foliami." This is somewhat less ornamented than Rose point, and comes more into the class of "Gros point de Venise." The blossoms of the conventional scroll pattern are considerably marked with raised portions of button-hole stitched work. Venetian. *Italian.* 17th centy. L. 2 ft. 3 in., W. 4 $\frac{1}{2}$ in. Bought, (with 545 to 576, 150*l.*) 552.-'75.

LINEN COLLAR, with border, and broad ends of needle-point lace, but few "brides" or tyes have been introduced, the parts of the design being chiefly held together by being worked in contact with one another. Portions are in high relief, and this characteristic is strongly suggestive of carving in relief, "scolpito in relieve," to which an Italian poet of the 16th century is said to have likened this sort of lace. This class of work has been called "Gros Point de Venise." It is a section of the "Punto tagliato a foliami." The pattern is of a bold conventional floral character. There is a considerable variety of diapered lozenze patterned fillings-in. The work is of superior evenness and regularity. Upon some of the larger raised borders, the arrangement and working out of some small scallops or "picots" are remarkable. Venetian. *Italian.* 17th centy. W. 17 $\frac{1}{2}$ in. Bought, 21*l.* (*Illustration V.*) 599.-'75.

This reference to simile uttered by Firenzuola who wrote in the early 16th century will be met with in many works upon lace. It is useful to recollect, that however well his words may apply to this sort of raised Venetian Point, the work itself did not come into existence until the beginning of the 17th century, so that Firenzuola must have had some other sort of needle work in his mind's eye.

BORDER of needle-point lace. "Punto tagliato a foliami." Rose point. Venetian. *Italian.* 17th centy. L. 2 ft. 9 in., W. 7 in. Bought, 2*l.* 846.-'53.

BORDER of needle-point lace. "Punto tagliato a foliami." Rose point. The enrichments of "picots," like little fringes, are remarkable, as well as the compact character which careful and precise workmanship has given to the piece. Compare with No. 848.-'53 and 599.-'75. Venetian. *Italian.* Second half of 17th centy. L. 2 ft., W. 4 $\frac{1}{2}$ in. Bought, 1*l.* 847.-'53.

COLLAR of needle-point lace. "Punto tagliato a foliami." Rose point. The fringings of "picots" are remarkable. They enrich almost all the raised portions of the work as well as some of the "cordonnets" on the stems and

NEEDLE-POINT
LACE.

blossoms. This specimen ranks with a somewhat similar collar preserved in the Musée de Cluny, Paris. Venetian. *Italian*. Second half of 17th centy. L. 3 ft., W. 7 in. Bought, 3*l.* 848.-'53.

BORDER of needle-point lace, "à brides," with portions of raised button-hole stitched work. "Punto tagliato a foliami." The little stars and "picots" on the tyes or "brides" should be noted. Venetian. *Italian*. 17th centy. L. 3 ft. 6 in., W. 3*½* in. Bought, 1*l.* 10*s.* 602.-'54.

BORDER of needle-point lace "à brides," with thick "cordonnet," marking the main lines and stems of the pattern. "Punto tagliato a foliami." Venetian. *Italian*. 17th centy. L. 3 ft. 2 in., W. 2*½* in. Given by the Rev. R. Brooke. 577.-'64.

BORDER of needle-point lace "à brides." "Punto tagliato a foliami." Called also Rose point. Similar in design and workmanship to No. 602.-'54. Venetian. *Italian*. 17th centy. L. 18 in., W. 4 in. Given by the Rev. R. Brooke. 578.-'64.

BORDER of needle-point lace. "Punto tagliato a foliami." Rose point. Venetian. *Italian*. 17th centy. L. 18 in., W. 4 in. Given by the Rev. R. Brooke. (*Illustration VI.*) 579.-'64.

BORDER of needle-point lace "à brides," made with coarser thread than 602.-'54, but of similar design and workmanship. "Punto tagliato a foliami." Venetian. *Italian*. 17th centy. L. 3 ft. 1 in., W. 3 in. Given by the Rev. R. Brooke. 581.-'64.

BORDER OF AN ALB, or other ecclesiastical vestment. Rose point. Pattern, circular. *Spanish*. 17th centy. W. 2 ft., circumference 8 ft. Bought, 2*l.* 321.-'66.

BORDER OF AN ALB, or other ecclesiastical vestment. Rose point. Pattern, circular. *Spanish*. 17th centy. W. 2 ft., circumference 8 ft. Bought, 2*l.* 322.-'66.

BORDER of needle-point lace "à brides" of minute design and close workmanship. "Punto tagliato a foliami." This sort of lace is sometimes called "Point de Neige," possibly on account of its "snowy" appearance. The clusterings of minute "picots" upon the blossoms in the pattern are remarkable. Venetian. *Italian*. 17th centy. L. 20 in., W. 3*½* in. Bought, 3*l.* (*Illustration VII.*) 136.-'69.

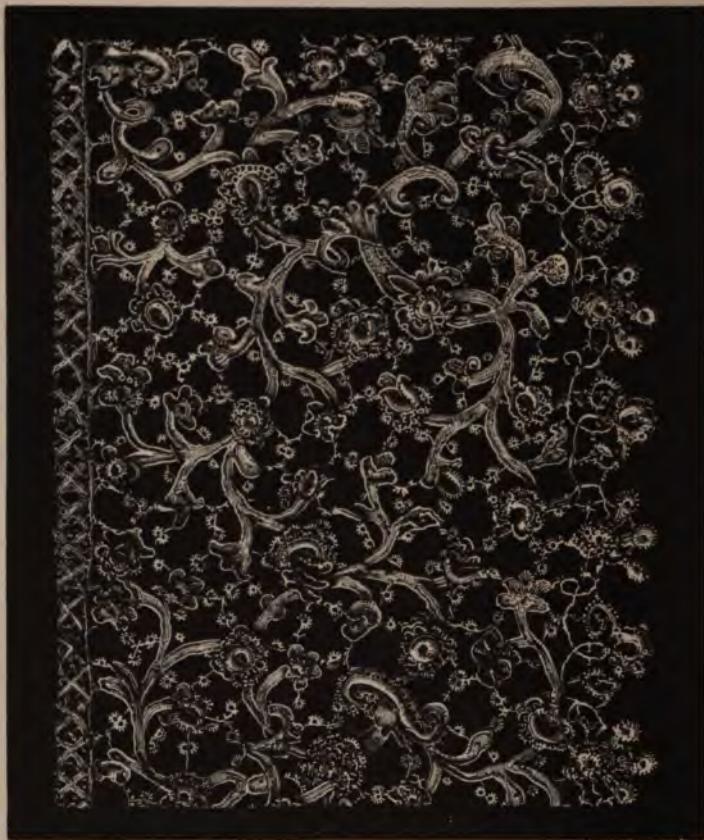


VI.

Border of Needlepoint Lace. Venetian. 17th Century.

No. 579.-'64, page 14.

To face p. 15.



VII.

Part of a Border of Needlepoint Lace. Venetian. 17th Century.
No. 136.-'69, page 14.

CHASUBLE of needle-point lace mounted upon red silk. NEEDLE-POINT
LACE.

"Punto tagliato a foliami." The back and front of this vestment are of similar design. A centre band of scroll work is placed between two broader pieces of similar design, shaped to the form of the vestment. The free use of "picots" upon the raised portion as well as upon the "brides" is noticeable. Rose point. Venetian. *Italian.* 17th centy. L. 3 ft. 5 in., W. 2 ft. 3½ in. Bought, 100*l.* 743.-'70.

STOLE of needle-point lace mounted upon red silk. "Punto tagliato a foliami." Rose point. Venetian. *Italian.* 17th centy. L. 7 ft. 2 in., W. of ends, 9 in. Bought, 45*l.* 744.-'70.

MANIPLE of needle-point lace, mounted upon red silk. "Punto tagliato a foliami." Rose point. Venetian. *Italian.* 17th centy. L. 3 ft. 1 in., W. of ends, 9½ in. Bought, 25*l.* 745.-'70.

CHALICE cover of needle-point lace, mounted upon red silk. "Punto tagliato a foliami." Rose point. In the centre will be noticed the chalice and wafer, with bunch of grapes and ear of wheat on either side. Venetian. *Italian.* 17th centy. 24½ in. square. Bought, 30*l.* 746.-'70.

Although these four liturgical vestments are said to have belonged to a church dignitary of Spain, they are, from their likeness in design and workmanship to similar specimens, of Venetian or Italian workmanship. They are good examples of rose point.

COLLAR of needle-point lace "à brides." "Punto tagliato a foliami." The little raised flowers are enriched with small "picots." The stems of the pattern are of light work and not strengthened on the edge, as is the case in much of this sort of lace by outer "cordonnets" of button-hole stitched work. (See 566.-'75.) Venetian. *Italian.* 17th centy. L. 17½ in., W. 3½ in. Bought, 6*l.* 425.-'72.

CUFF of needle-point lace "à brides." "Punto tagliato a foliami." Rose point. The pattern is of conventional scroll work enriched with floral devices and little groups of "picots." Venetian. *Italian.* 17th centy. L. 14¾ in., W. 6¾ in. Bought, 7*l.* 426.-'72.

BORDER of needle-point lace "à brides." "Punto tagliato a foliami." A "cordonnnet" of button-hole stitch work runs along both sides of the main stems of the pattern. Venetian. *Italian.* 17th centy. L. 18 in., W. 3 in. Bought, 2*l.* 427.-'72.

BORDER or TRIMMING to a cloth. Needle-point lace. "Punto tagliato a foliami." Rose point, done in bold floral pattern. *Venetian. Italian. 17th cent.* L. 31 in. W. 10 in. Bought (with 545 to 576, 150L) 549.-75.

The "pales" or enrichments of the raised portions are varied and noticeable.

BORDER of needle-point lace. "Punto tagliato a foliami," done in bold scroll pattern. *Italian. 17th cent.* L. 2 ft. 6 in. W. 7 in. Bought (with 545 to 576, 150L) 551.-75.

SQUARE or **PALZ** for covering the paten, of needle-point lace. Portions are raised and minutely scalloped. The design displays two angels holding up the chalice, above which is the sacred monogram "L.H.S." set in rays of glory. Rose point. *Venetian. Italian. 17th cent.* 7 in. square. Bought (with 545 to 576, 150L) 556.-75.

SMALL CUP of needle-point lace. "Punto tagliato a foliami." Rose point. The little star devices on the "brides" should be observed. *Venetian. Italian. 17th cent.* 7 in. by 3 in. Bought (with 545 to 576, 150L) 566.-75.

BORDER of needle-point lace "à brides." Scroll pattern, with tulipe. *Italian. 17th cent.* L. 2 ft. 5 in., W. 3 in. Bought (with 545 to 576, 150L) 567.-75.

BAND or **BORDER** of needle-point lace "à brides." "Punto tagliato a foliami." Rose point. The pattern occurs twice along the length of the piece. *Venetian. Italian. 17th cent.* L. 2 ft. 3 in., W. 5 $\frac{1}{2}$ in. Bought (with 545 to 576, 150L) 570.-75.

BORDER of needle-point lace. "Punto tagliato a foliami," with ground of hexagonal "brides picotées." Small portions are raised (compare with No. 572.-75). *Venetian. Italian. 17th cent.* L. 23 in., W. 3 in. Bought, 1L. 849.-'53.

SQUARE of needle-point silk lace. "Punto tagliato a foliami," with hexagonal "brides picotées" ground, probably a "pale," or covering for the sacramental cup. *Venetian. Italian. 17th cent.* 8 $\frac{1}{4}$ in. square. Given by Miss Edith Webb. 25.-'65.

SQUARE of needle-point silk lace. "Punto tagliato a foliami," NEEDLE-POINT
LACE. with hexagonal "brides picotées" ground. The series of scallops and "picots" upon the raised portions is remarkable. The design consists of a symmetrical distribution of floral forms grouped about an ornamental cruciform arrangement in the centre. This was probably a "pale" or covering for a chalice or sacramental cup. 17th centy. *Italian.* 10 $\frac{1}{4}$ in. square. Bought, 10*l.* 10*s.* 835.-'68.

This specimen was sold in the collection of the late Miss Jane Clarke, as having been made in her school at Belfast, but it is from the style of design and execution Italian, and the portions which have been restored point to its age. The specimens purchased by the Museum from Ireland were not solely of Irish lace. Many of them were original laces used by the pupils of Irish schools as patterns for study.

BORDER, with waved edge of needle-point lace; floral pattern on a "bride" ground. "Point de Venise à brides picotées." Similar to No. 61.-'70. *Italian.* Late 17th centy. L. 2 ft. 6 $\frac{1}{2}$ in., W. 2 $\frac{3}{4}$ in. Bought, 1*l.* 10*s.* 839.-'68.

This specimen is remarkable for the richness and elegance of its floral pattern and the variety of ornamental stitches introduced, especially the minute wheel patterns, of which many varieties may be traced in the subsequently made point laces of Alençon.

PIECE of needle-point lace; bold floral pattern with waved edge. The heavy portions of the design are held together by hexagonal tyes or "brides," which are enriched with little loops or "picots." Hence this kind of lace has been called "Point de Venise à brides picotées." *Italian.* Late 17th centy. L. 11 $\frac{1}{2}$ in., W. 3 $\frac{1}{2}$ in. Bought, 1*l.* 61.-'70.

SQUARE of needle-point lace, "à brides picotées." Probably a "pale"** or covering for the sacramental cup. "Point plat de Venise," or Flat Venetian point. *Italian.* 17th centy. 6 $\frac{3}{4}$ in. square. Bought (with 545 to 576, 150*l.*) 558.-'75.

All the forms in this specimen are outlined or edged with a button-hole stitched "cordonnet," a feature which is especially noticeable in the French needle-point laces of Alençon. On this account, this specimen might be claimed as a piece of early Point d'Alençon or Point de France. The formal distribution of pattern seems, however, to place it in the category of Venetian laces.

BORDER of needle-point lace. "Punto tagliato a foliami," with ground of hexagonal "brides picotées." (Compare this with 849.-'75.) Venetian. *Italian.* 17th centy. L. 22 in., W. 3 $\frac{1}{4}$ in. Bought (with 545 to 576, 150*l.*) 569.-'75.

NEEDLE-POINT
LACE. BORDER of needle-point lace "à brides picotées," with flower pattern. Compare this with 588.-'75. The button-hole stitched "cordonnet" outlining the forms is noticeable; as also the varieties of open work ornaments or "modes" used for parts of the leaves and for the inside of blossoms. Venetian. *Italian.* 17th centy. L. 2 ft. 4 in., W. 5 $\frac{1}{2}$ in. Bought (with 545 to 576, 150L) 568.-'75.

SQUARE of needle-point lace "à brides picotées." Probably a "pale" for covering a paten. "Point plat de Venise," or flat Venetian point. *Italian.* 17th centy. 5 $\frac{1}{2}$ in. square. Bought, 1l. 1s. 247.-'79.

See remarks on 558.-'75, and compare also with 568.-'75.

SQUARE of needle-point lace. "Punto tagliato a foliami." The raised ornaments are decorated with scallops of little "picots." In the centre is the Tudor Rose, and at the corners are floral devices. Probably a "pale" for covering a paten. *Italian.* 17th centy. 6 $\frac{1}{2}$ in. square. Bought, 2l. 2s. 248.-'79.

BORDER of needle-point lace "à brides picotées." "Punto tagliato a foliami," with close floral design. Venetian. *Italian.* 17th centy. 2 ft. 1 in. by 3 $\frac{1}{4}$ in. Bought, 3l. 15s. 34.-'80.

BORDER of needle-point lace, with ground or "réseau" of double-looped meshes. The "cordonnet" consists of thick thread or cord. Pattern of conventional leafy scrolls. ? *Italian.* 18th centy. L. 2 ft. 2 in., W. 4 $\frac{1}{2}$ in. Bought (Bock Colln), 17s. 1594.-'72.

BORDER or STRIP of needle-point silk lace "à réseau." The pattern consists of conventional tulips, pomegranates, and a floral device (? palmette), much affected in Persian and Rhodian designs. The little wheel devices are remarkable. Portions of the raised stems and borders to the different forms are fringed with "picots." *Italian.* 17th centy. L. 4 ft. 5 in., W. 4 $\frac{7}{8}$ in. Bought, 8l. 187.-'74.

Compare this character of work with 25.-'65 and 835.-'68.

BORDER of needle-point lace, with waved edge, called "Point de Venise à réseau." Bold conventional floral

pattern on fine ground or "réseau." *Venetian.* Late NEEDLE-POINT
LACE. 17th or early 18th centy. 8 ft. by 4 in. Bought, 30*l.* 1399.-'74.

Characteristics of this lace are the extraordinary delicacy of the needle work and conventionality of floral design which latter was by the late Mrs. Bury Palliser considered to be Gothic in character, (see her "History of Lace"). The meshes of this "réseau" are minute. The "cordonnet" is of a thread and outlines the pattern. The fillings-in are delicate renderings of well-known Venetian patterns and of close "modes" or varieties of "toilé" or gimp such as are to be seen in the heavier Venetian laces. It is believed that this sort of lace is the final expression of the best Venetian lace workmanship, and was made to compete with the Points d'Alençon which, especially in France, through the efforts of Colbert and the public favour they met with, superseded the Venetian points of the late 17th and early 18th centuries.

LAPPET of needle-point lace, of a bold floral design, the edges waved, and the fillings of varied character. "Point de Venise à réseau." *Italian.* Late 17th centy. 4 ft. by $5\frac{1}{4}$ in. Bought, 20*l.* See Illustration VIII. (Frontispiece). 250.-'79.

See remarks also on 1399.-'74.

BORDER of needle-point lace. "Punto di Burano," made at the island of Burano, near Venice. *Italy.* 18th centy. L. 5 in., W. $7\frac{1}{2}$ in. Given by Mrs. Bury Palliser.

233.-'69.

This lace bears resemblance in style of design to Point d'Alençon. The workmanship is of a coarser character, and the "cordonnet" is a thread and not button-hole stitched work. The "réseau," is cloudy in consequence of the uneven quality of thread.

BORDER of tape lace "à brides." The "brides" or tyes and TAPE LACE. the fillings-in are of needle-point work. Pattern of flowing scroll. *Italian.* 17th centy. L. 2 ft. 6 in., W. 2 in. Bought, 10*s.* 601.-'54.

In this kind of lace (*see also* Nos. 582 and 583.-'64), the tape was first made, stitched down into a pattern, and the tyes worked in afterwards in button-hole stitch.

BORDER of tape lace held together and filled in with needle-point "brides" and "modes." *Italian.* 17th centy. L. 1 ft. 11 in., W. 2 in. Bought, 15*s.* 1359.-'55.

RECTANGULAR BORDER, made of tape, bordered with a thread gimp (layers of thread bound round with fine thread), and held together by needle-point (button-hole stitched) "brides," with rather coarse insertions of open work "modes" between the tape forms. Probably 18th century, English, worked in imitation of a Venetian pattern. L. 8 ft. 2 in., W. 3 in. Given by the Rev. R. Booke. 576.-'64.

This gimp was apparently intended to stand in the stead of a button-hole stitched cordonnet.

TAPE LACE.

BORDER of tape lace "à brides." (See 601.-'54.) Pattern of flowing scroll. *Italian*. 17th cent. L. 2 ft. 10 in., W. 3 in. Given by the Rev. R. Brooke. 582.-'64.

BORDER of tape lace "à brides picotées." Portions of the flowers are of thread worked in button-hole stitches cast over a number of threads so as to form raised parts. Pattern of flowing floral design. *Italian*. 17th cent. L. 8 ft. 11 in., W. 2½ in. Given by the Rev. R. Brooke. 583.-'64.

GIMP.

GUIPURE or gimp of yellow, red, and blue silks, twisted into convoluting pattern, and held together by stitches. Two pieces, parts of the body of a lady's dress. *Italian*. Early 17th cent. 2 ft. 5¾ in. by 13½ in. Bought, 15s. 1161.-'77.

See 621 and 622.-'64.

EDGING of leaves in green and lavender silks, stitched together by threads passing through the silks. *Italian*. 17th cent. L. 23 in. Given by Professor A. H. Church. 47.-'79.

PLAITED AND TWISTED THREAD WORK AND PILLOW-MADE LACE.

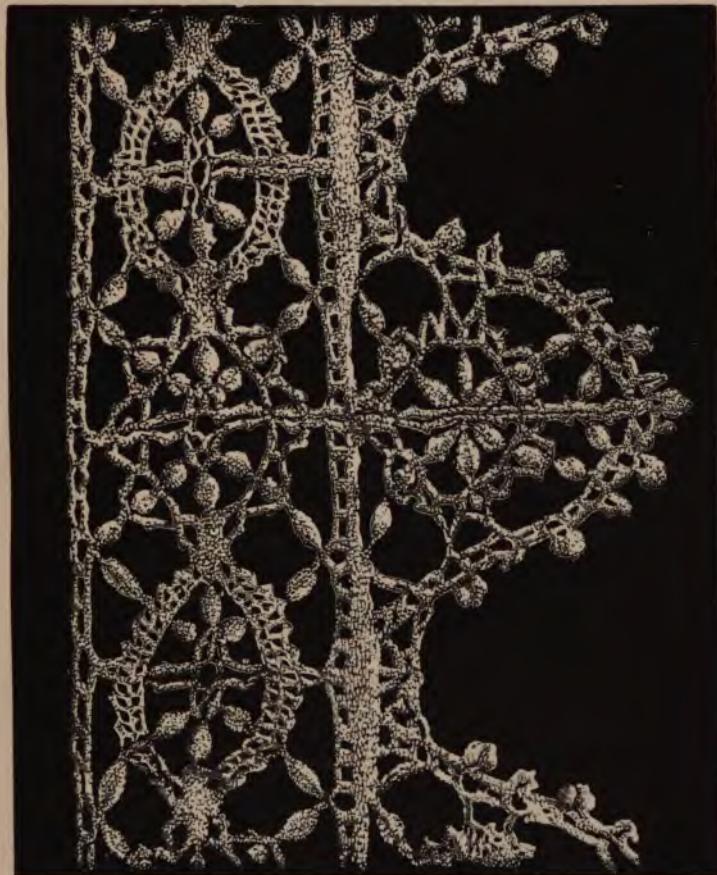
BORDER of knotted threads, "Punto a groppo," with vandyked edge. *Italian*. 16th cent. L. 21½ in., W. 5½ in. Bought, 1l. 507.-'72.

BORDER, with vandykes or points of plaited and twisted threads. Genoese. *Italian*. 16th or 17th cent. L. 14 in., W. 3 in. Bought, 12s. (Illustration IX.) 611.-'53.

BORDER of plaited and twisted threads done on the pillow. *Italian*. 16th or 17th cent. L. 1 ft. 10 in., W. 3½ in. Bought, 4s. 1360.-'55.

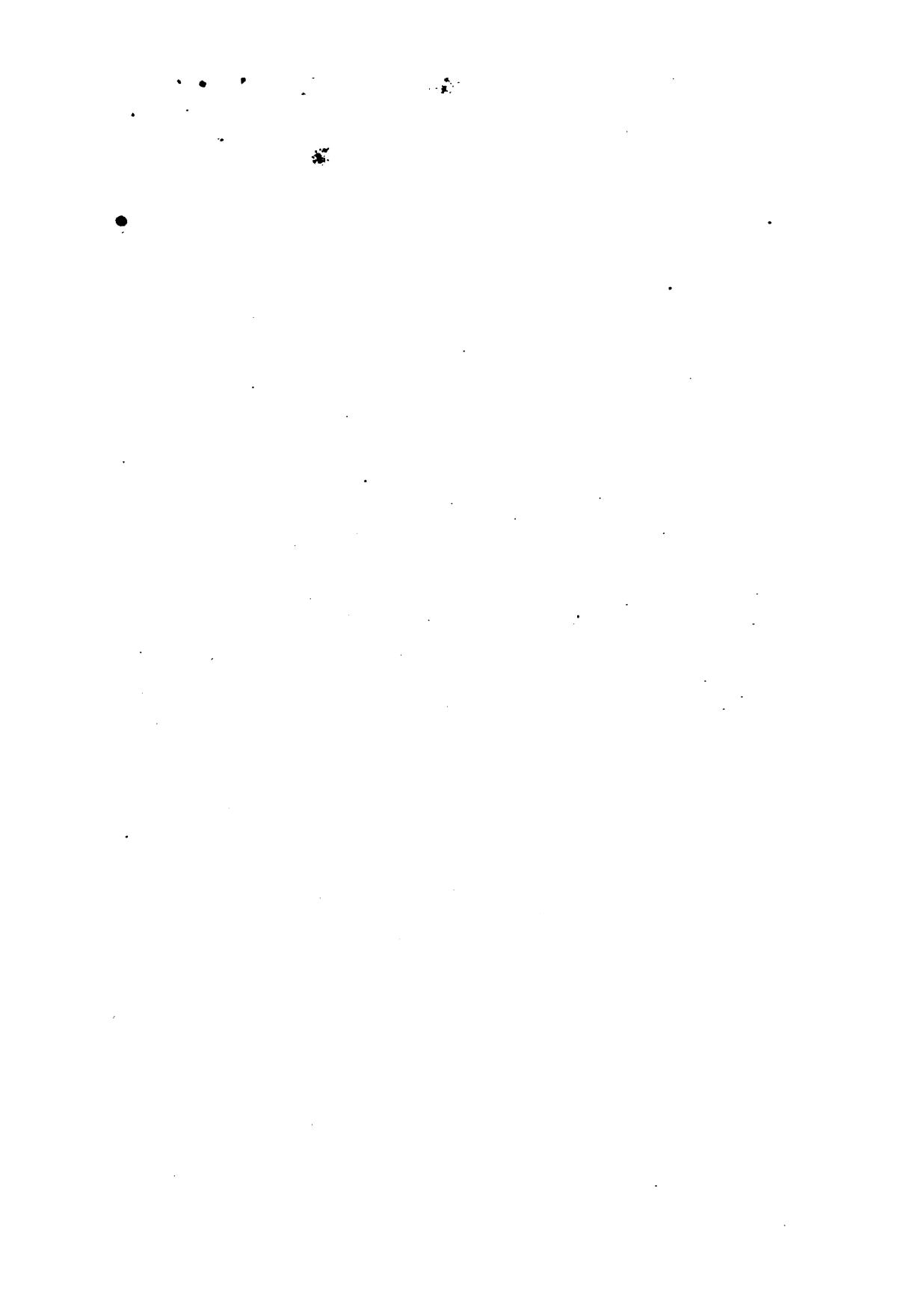
SCALLOPED COLLAR of plaited and twisted threads. Genoese. *Italian*. 16th or 17th cent. The pattern is of geometric character, composed of stars, and circles, and squares. L. 3 ft., W. 6 in. Bought, 1l. 10s. 9d. 1361.-'55.

BORDER of vandykes made by twisting and plaiting threads. The main stems of the ornament are of narrow tape worked on the pillow with the remainder of the portions. *Italian*. 16th cent. L. 7 in., W. 1¾ in. Bought, 2s. 1362.-'55.



IX.

Part of a Border of Twisted and Plaited Threads. Genoese. 16th or 17th Century.
No. 611.-53, page 20.







X.

Scallop to a Collar. Pillow-made lace. Italian. 17th Century.
No. 1358.-55, page 21.

BORDER of small vandykes made by plaiting and twisting threads. "Merletti a piombini." *Italian.* 16th cent. L. 2 ft., W. 1 $\frac{1}{2}$ in. Bought, 7s. 1363.-'55. PLAITED AND TWISTED THREAD WORK AND PILLOW-MADE LACE.

BORDER of vandykes made by plaiting and twisting threads "Merletti a piombini." *Italian.* 16th cent. L. 1 ft. 6 in., W. 1 $\frac{1}{2}$ in. Bought, 5s. 1364.-'55.

BORDER of small vandykes made by plaiting and twisting threads. "Merletti a piombini." *Italian.* 16th cent. L. 1 ft. 3 in., W. 1 $\frac{1}{2}$ in. Bought, 5s. 1365.-'55.

BORDER of plaited and twisted threads. Genoese point. *Italian.* 16th or 17th cent. L. 1 ft. 3 in., W. 3 $\frac{1}{2}$ in. Bought, 6s. 8d. 7511.-'61.

INSERTION of plaited and twisted threads. Genoese. *Italian.* 16th or 17th cent. The pattern is composed of star figures within circles, which are intermixed with a sort of floral device or rose. L. 1 ft. 3 in., W. 3 $\frac{1}{2}$ in. Bought, 6s. 8d. 7512.-'61.

BORDER of plaited and twisted threads. Genoese point. *Italian.* 16th or 17th cent. L. 1 ft. 3 in., W. 3 $\frac{1}{2}$ in. Bought, 6s. 8d. 7513.-'61. Similar to No. 7512.

BORDER of plaited and twisted threads Genoese point. *Italian.* 16th or 17th cent. L. 1 ft. 3 in., W. 3 $\frac{1}{2}$ in. Bought, 6s. 8d. 7514.-'61. Similar to No. 7511.

SCALLOPED BORDER of unbleached threads twisted and plaited. Genoese. *Italian.* 16th or 17th cent. L. 1 ft. 9 in., W. 5 in. Bought, 6s. 8d. 7517.-'61.

SCALLOPED BORDER of pillow-made lace. *Italian.* 16th cent. L. 4 ft., W. 3 $\frac{1}{2}$ in. Bought, 6s. 8d. 7518.-'61. PILLOW-MADE LACES.

BORDER OF COLLAR, scalloped. The narrow bands twisted to form the ornament, are of plaited threads, a species of tape. The various portions are held together by loops, and in some places by twisted threads. *Italian.* 17th cent. L. 2 ft., W. 4 $\frac{1}{2}$ in. Bought, 1l. (Illustration X.) 1358.-'55.

This specimen was purchased in Milan. See the important Bed Cover of similar workmanship, No. 270.-'80.

CROWN OF A CAP. Pillow-made Brussels. Made in *Italy.* 18th or early 19th cent. L. 10 $\frac{1}{2}$ in., W. 8 $\frac{1}{2}$ in. Given by Mrs. Sidney Stevenson. 253.-'66.

PILLOW-MADE
LACE.

BORDER of pillow-made lace, with pattern of intertwining circles, the lines of which, worked like narrow tapes, overlap one another; the edge is fancifully vandyked. *Italian.* 17th centy. L. 6 ft. 3 in. and 3 ft., W. 3 in. Bought, 2*l.* 10*s.* 842, 842a.-'70.

Lace similar to this has been considered to be of Flemish origin. The absence of a ground or "réseau," or of little ties or "brides," is noticeable, and perhaps goes to support the idea of the Italian origin; since the early Venetian designs for open thread works, whether done with the needle or by twisting, contain no indications of "réseau" or "brides" such as those we find developed in the Flemish pillow laces.

A STRIP of pillow-made church lace. Archaic pattern of birds and scrolls, upon a ground or réseau of threads twisted into meshes of six-pointed star shapes. *South Italian.* 17th centy. L. 13 in., W. 2 in. Given by the Rev. G. J. Chester. 1291.-'71.

SCALLOPED BORDER of threads plaited on a pillow. The pattern consists of circles of triangles set within one another. *Italian.* 17th centy. L. 1 ft., W. 5*½* in. Bought (Bock Collⁿ), 13*s.* 1591.-'72.

INSERTION of pillow-made lace. Pattern of lilies between a serpentine band. *Italian.* 17th centy. L. 9*½* in., W. 1*½* in. Bought (Bock Collⁿ), 13*s.* 1593.-'72.

The little ties or "brides" connecting the portions of the patterns are interesting as specimens of the ties which were so largely developed in the finer point and pillow laces ("guipures" as they are sometimes, and erroneously, called) of Venice and Flanders.

BORDER, with vandykes or scallops of plaited and twisted threads. Wheel pattern. Genoese. *Italian.* 17th centy. 6*½* in. by 4*½* in. Bought (with 545 to 576, 150*l.*) 565.-'75.

The pointed vandykes seem to have preceded the rounded vandykes or scallops. Compare the shape of vandykes or points (611.-'53) with those of this specimen, and of 1361.-'55.

A STRIP or border of pillow-made so-called church lace. Archaic pattern of animals (? dolphins and hares or dogs) and vegetable forms, upon a ground or "réseau" similar to that of some Genoese pillow laces, and also of some Valenciennes. *South Italian.* 17th centy. 14*½* in. by 1*¾* in. Given by Mrs. Bury Palliser. 1131.-'75.

FLOUNCE of pillow-made lace, "à réseau," with a bold floral design interspersed with two-headed eagles surmounted by the Virgin's Crown with the monogram A.M. (Ave Maria). *Italian.* Late 17th centy. L. 12 ft. W. 18 in. Bought, 30*l.* 370.-'76.

The plaiting of the threads in the "réseau" is somewhat similar to that of the early "vrai Valenciennes."

| | | |
|--|----------------------|-----------|
| BORDER of pillow-made church lace, with pattern of two-headed eagles beneath crowns (the Austrian arms or a favourite ecclesiastical symbol), alternating with medallions of ribbons, with bows at top and bottom, a cross between those at the bottom, surrounding figures of the Virgin crowned, holding a sceptre in her right hand, and in her left the infant Jesus. <i>Italian?</i> or <i>Flemish</i> . 17th centy. L 18 in., W. $5\frac{3}{4}$ in. Bought (with 545 to 576, 150 <i>l.</i>) | PILLOW-MADE LACE. | 564.-'75. |
| EDGING of pillow-made unbleached linen thread lace. Pattern of scrolls and scallops. <i>Italian</i> or <i>Flemish</i> . Late 16th or early 17th centy. L. 22 in., W. 3 in. Given by Professor A. H. Church. | | 76.-'79. |
| TABLE COVER of crimson silk, with insertion of pillow-made thread and red silk lace of two widths and two varieties of pattern. The cover is also bordered with red and white silk fringe. <i>Italian</i> . First half of 17th centy. 4 ft. 7 in. by 2 ft. $11\frac{1}{2}$ in. Bought (Robinson Coll'n). | | 141.-'80. |
| SCALLOPED BORDER of white thread pillow-made lace. <i>Venetian</i> . 1876. L. 20 in., W. $1\frac{1}{2}$ in. Given by Signor Michelangelo Jesurum. | | 375.-'77. |
| INSERTION of white thread pillow-made lace, star pattern within ovals. <i>Venetian</i> . 1876. L. 18 in., W. $2\frac{1}{2}$ in. Given by Signor Michelangelo Jesurum. | | 376.-'77. |
| VANDYKED BORDER of white thread pillow-made lace, star and geometrical pattern. <i>Venetian</i> . 1876. L. 19 in., W. 4 in. Given by Signor Michelangelo Jesurum. | | 377.-'77. |
| SCALLOPED BORDER of white thread pillow-made lace, pattern of star in oval, repeated. <i>Venetian</i> . 1876. L. 18 in., W. $3\frac{3}{4}$ in. Given by Signor Michelangelo Jesurum. | | 378.-'77. |
| BORDER of white thread pillow-made lace, "à réseau," lozenge pattern, like so-called English "Ripon lace," and many provincial laces made by various peasants in Europe. <i>Venetian</i> . 1876. L. $16\frac{1}{2}$ in., W. $1\frac{3}{4}$ in. Given by Signor Michelangelo Jesurum. | | 379.-'77. |
| BORDER of white thread pillow-made lace "à réseau," lozenge pattern, like so-called English "Ripon lace." <i>Venetian</i> . 1876. L. 16 in., W. $1\frac{1}{2}$ in. Given by Signor Michelangelo Jesurum. | | 380.-'77. |

PILLOW-MADE
LACE. SCALLOPED BORDER of white thread pillow-made lace in the style of 16th century. "Merletti a piombini." *Venetian.* 1876. L. $17\frac{1}{2}$ in., W. 2 in. Given by Signor Michelangelo Jesurum. 381.-77.

INSERTION of white thread pillow-made lace, geometrical flower pattern similar in style to Genoese 16th century laces. *Venetian.* 1876. L. 17 in., W. $3\frac{1}{4}$ in. Given by Signor Michelangelo Jesurum. 382.-77.

BORDER of white thread pillow-made lace "à réseau," with running pattern. This sort of lace is similar in workmanship to Norman and Buckinghamshire pillow laces. *Venetian.* 1876. L. $17\frac{1}{2}$ in., W. 2 in. Given by Signor Michelangelo Jesurum. 383.-77.

BORDER of white thread pillow-made lace "à réseau," with running leaf pattern, the edge slightly scalloped. *Venetian.* 1876. L. 17 in., W. $2\frac{1}{4}$ in. Given by Signor Michelangelo Jesurum. 384.-77.

BORDER of white thread pillow-made lace "à réseau," with pattern of alternate flowers and triangles. This sort of lace is similar in workmanship to Norman and Buckinghamshire pillow laces. *Venetian.* 1876. L. 17 in., W. $2\frac{1}{4}$ in. Given by Signor Michelangelo Jesurum. 385.-77.

BORDER of white thread pillow-made lace, with flower pattern on ground of two sorts of pattern. *Venetian.* 1876. L. 17 in., W. $1\frac{3}{4}$ in. Given by Signor Michelangelo Jesurum. 386.-77.

BORDER of white thread pillow-made lace "à réseau," similar to 383.-77. *Venetian.* 1876. L. $17\frac{1}{2}$ in., W. $1\frac{1}{2}$ in. Given by Signor Michelangelo Jesurum. 387.-77.

INSERTION of white thread pillow-made lace, "à brides," scroll pattern. *Venetian.* 1876. L. 17 in., W. $2\frac{3}{4}$ in. Given by Signor Michelangelo Jesurum. 388.-77.

SCALLOPED BORDER of white thread pillow-made lace "à brides," scroll pattern. *Venetian.* 1876. L. 17 in., W. $2\frac{3}{4}$ in. Given by Signor Michelangelo Jesurum. 389.-77.

SCALLOPED BORDER of white thread pillow-made tape lace "à brides." *Venetian.* 1876. L. 16 in., W. 5 in. Given by Signor Michelangelo Jesurum. 390.-77.

INSERTION of white thread pillow-made tape lace "à brides," PILLOW-MADE
LACE.
with a cord fastened to centre of meander pattern.
Venetian. 1876. L. 18 in., W. $2\frac{1}{4}$ in. Given by Signor
Michelangelo Jesurum. 391.-'77.

VANDYKED BORDER of white thread pillow-made tape lace, with cord fastened to centre of leaf pattern forming the vandykes. This is similar to Russian pillow-made lace.
Venetian. 1876. L. $17\frac{1}{2}$ in., W. 3 in. Given by Signor
Michelangelo Jesurum. 392.-'77.

VANDYKED BORDER of drab and white thread pillow-made lace "à brides;" flower scroll and angular pattern.
Venetian. 1876. L. 18 in., W. $5\frac{1}{4}$ in. Given by Signor
Michelangelo Jesurum. 393.-'77.

SCALLOPED BORDER of white thread pillow-made lace; flower and leaf patterns set in pendants, which are edged with a sort of fan open design like that of the 16th century.
"Merletti a piombini." *Venetian.* 1876. L. 14 in., W. $4\frac{1}{8}$ in. Given by Signor Michelangelo Jesurum.
394.-'77.

SCALLOPED BORDER of white thread pillow-made lace "à brides;" scroll pattern. *Venetian.* 1876. L. 17 in., W. $5\frac{5}{8}$ in. Given by Signor Michelangelo Jesurum.
395.-'77.

SCALLOPED BORDER of white thread pillow-made lace, with star pattern, in circular scallops, edged somewhat in the style of Genoese 16th century pillow lace. *Venetian.* 1876. L. 18 in., W. $2\frac{1}{8}$ in. Given by Signor Michelangelo Jesurum. 396.-'77.

VANDYKED BORDER of white thread pillow-made lace, of geometrical pattern. *Venetian.* 1876. L. 19 in., W. $4\frac{1}{8}$ in. Given by Signor Michelangelo Jesurum.
397.-'77.

SCALLOPED BORDER of white thread pillow lace. *Venetian.* 1876. L. 19 in., W. $3\frac{1}{8}$ in. Given by Signor Michelangelo Jesurum. 398.-'77.

INSERTION of white thread pillow-made lace, repeating design with twelve petalled blossoms set in oval. *Venetian.* 1876. L. 18 in., W. 3 in. Given by Signor Michelangelo Jesurum. 399.-'77.

SCALLOPED BORDER of white thread pillow-made lace; pear-shaped design with upper portion filled in with a trellis pattern. *Venetian.* 1876. L. 18 in., W. $4\frac{1}{8}$ in. Given by Signor Michelangelo Jesurum. 400.-'77.

PILLOW-MADE
LACE. SCALLOPED BORDER of white thread pillow-made lace "à brides" of large flower pattern. *Venetian.* 1876. L. 18 in., W. 5 $\frac{1}{2}$ in. Given by Signor Michelangelo Jesurum. 401.-'77.

SCALLOPED BORDER of white thread pillow-made lace "à brides;" large scroll pattern. *Venetian.* 1876. L. 18 in., W. 5 $\frac{1}{4}$ in. Given by Signor Michelangelo Jesurum. 402.-'77.

SCALLOPED BORDER of white thread pillow-made tape lace "à brides" of trefoil and fan-shape patterns. *Venetian.* 1876. L. 16 in., W. 4 $\frac{1}{2}$ in. Given by Signor Michelangelo Jesurum. 403.-'77.

SCALLOPED BORDER of white thread pillow-made lace "à brides" of design in style of Russian laces. *Venetian.* 1876. L. 17 in., W. 4 $\frac{1}{2}$ in. Given by Signor Michelangelo Jesurum. 404.-'77.

BORDER of white thread pillow-made lace "à brides" of flower pattern, with waved edge. This is somewhat in the style of the floral patterns for Honiton pillow laces. *Venetian.* 1876. L. 17 $\frac{1}{2}$ in., W. 2 $\frac{1}{2}$ in. Given by Signor Michelangelo Jesurum. 405.-'77.

INSERTION of white thread pillow-made lace "à brides," of scroll design. Similar to Flemish pillow laces of 17th century. *Venetian.* 1876. L. 18 in., W. 3 $\frac{1}{4}$ in. Given by Signor Michelangelo Jesurum. 406.-'77.

INSERTION of white thread pillow-made tape lace "à brides," with pattern of tulips and leaves. *Venetian.* 1876. L. 19 in., W. 4 $\frac{1}{2}$ in. Given by Signor Michelangelo Jesurum. 407.-'77.

INSERTION of white thread pillow-made lace "à brides;" open scroll pattern, somewhat in the style of Flemish 18th century pillow-made laces. *Venetian.* 1876. L. 40 in., W. 4 $\frac{1}{2}$ in. Given by Signor Michelangelo Jesurum. 408.-'77.

BORDER of white thread pillow-made tape lace "à brides," with floral scroll design. This is like some of the Flemish made 17th century laces "à brides." *Venetian.* 1876. L. 19 in., W. 3 $\frac{1}{4}$ in. Given by Signor Michelangelo Jesurum. 409.-'77.

BROADLY DENTATED thread border of white pillow-made lace "à brides," with wavy design. *Venetian.* 1876. L. 16 in. W. 3 $\frac{1}{4}$ in. Given by Signor Michelangelo Jesurum. 410.-'77.

INSERTION of white thread pillow-made lace "à brides," <sup>PILLOW-MADE
LACE.</sup> with scroll design, in imitation of the 17th century designs for the "punto tagliato a foliami." *Venetian.* 1876. L. 18 in., W. 8 $\frac{1}{4}$ in. Given by Signor Michelangelo Jesurum. 411.-'77.

BORDER of white thread pillow-made lace "à brides," with conventional star patterns in a sort of continuous S. scroll, scalloped. *Venetian.* 1876. L. 17 in., W. 8 in. Given by Signor Michelangelo Jesurum. 412.-'77.

BORDER of white thread pillow-made tape lace "à brides," with leaf and flower pattern. *Venetian.* 1876. L. 18 in., W. 4 $\frac{3}{4}$ in. Given by Signor Michelangelo Jesurum. 413.-'77.

BORDER of white thread pillow-made lace "à brides," with pattern in imitation of the 17th century designs for the "punto tagliato a foliami." *Venetian.* 1876. L. 17 in., W. 4 $\frac{1}{2}$ in. Given by Signor Michelangelo Jesurum. 414.-'77.

SCALLOPED BORDER of white thread pillow lace. *Venetian.* 1876. L. 18 in., W. 3 in. Given by Signor Michelangelo Jesurum. 415.-'77.

SCALLOPED BORDER of black thread pillow-made lace. *Venetian.* 1876. L. 18 in., W. 5 $\frac{1}{4}$ in. Given by Signor Michelangelo Jesurum. 416.-'77.

SCALLOPED BORDER of black thread pillow-made lace. *Venetian.* 1876. L. 19 $\frac{1}{2}$ in., W. 5 $\frac{1}{2}$ in. Given by Signor Michelangelo Jesurum. 417.-'77.

SCALLOPED BORDER of black thread pillow-made lace, like 419.-'77 in style of pattern. *Venetian.* 1876. L. 17 in., W. 8 $\frac{1}{2}$ in. Given by Signor Michelangelo Jesurum. 418.-'77.

SCALLOPED BORDER of black thread pillow lace, with conventional flower pattern and ground of six-pointed stars in upper part. *Venetian.* 1876. L. 20 in., W. 7 in. Given by Signor Michelangelo Jesurum. 419.-'77.

SCALLOPED BORDER of black thread pillow-made lace. *Venetian.* 1876. L. 17 in., W. 2 $\frac{3}{4}$ in. Given by Signor Michelangelo Jesurum. 420.-'77.

SCALLOPED BORDER of black thread pillow-made lace similar to Maltese lace. *Venetian.* 1876. L. 19 in., W. 3 $\frac{5}{8}$ in. Given by Signor Michelangelo Jesurum. 421.-'77.

PILLOW-MADE
LACE. SCALLOPED BORDER of black thread pillow-made lace of flower pattern. *Venetian.* 1876. L. 19 in., W. $5\frac{1}{2}$ in. Given by Signor Michelangelo Jesurum. 422.-'77.

SCALLOPED BORDER of black thread pillow-made lace. *Venetian.* 1876. L. $17\frac{1}{2}$ in., W. $1\frac{3}{4}$ in. Given by Signor Michelangelo Jesurum. 423.-'77.

SCALLOPED BORDER of black thread pillow-made lace "à brides," serpentine pattern. *Venetian.* 1876. L. 18 in., W. 4 in. Given by Signor Michelangelo Jesurum. 424.-'77.

SCALLOPED BORDER of black thread pillow-made lace "a brides," scroll pattern. *Venetian.* 1876. L. $18\frac{1}{2}$ in., W. $2\frac{1}{2}$ in. Given by Signor Michelangelo Jesurum. 425.-'77.

SCALLOPED BORDER of black thread pillow-made lace, of serpentine pattern. *Venetian.* 1876. L. 18 in., W. $4\frac{1}{8}$ in. Given by Signor Michelangelo Jesurum. 426.-'77.

SCALLOPED BORDER of black thread pillow-made lace similar to Maltese lace. *Venetian.* 1876. L. 20 in., W. 3 in. Given by Signor Michelangelo Jesurum. 427.-'77.

SCALLOPED BORDER of black thread pillow-made lace, of vermicular pattern. *Venetian.* 1876. L. 19 in., W. $3\frac{1}{4}$ in. Given by Signor Michelangelo Jesurum. 428.-'77.

SCALLOPED BORDER of black thread pillow-made lace, similar to Maltese lace. *Venetian.* 1876. L. $18\frac{1}{2}$ in., W. $2\frac{1}{4}$ in. Given by Signor Michelangelo Jesurum. 429.-'77.

SCALLOPED BORDER of black thread pillow-made lace. *Venetian.* 1876. L. 19 in., W. 4 in. Given by Signor Michelangelo Jesurum. 430.-'77.

SCALLOPED BORDER of black thread pillow-made lace, similar in style of pattern to 419. *Venetian.* 1876. L. 18 in., W. $4\frac{1}{4}$ in. Given by Signor Michelangelo Jesurum. 431.-'77.

SCALLOPED BORDER of black thread pillow-made lace. *Venetian.* 1876. L. 19 in., W. $2\frac{1}{4}$ in. Given by Signor Michelangelo Jesurum. 432.-'77.

INSERTION of black thread pillow-made lace, with trellis pattern. *Venetian.* 1876. L. 18 in., W. $1\frac{1}{2}$ in. Given by Signor Michelangelo Jesurum. 433.-'77.

SCALLOPED BORDER of black thread pillow-made lace. PILLOW-MADE
LACE.
Venetian. 1876. L. 19 in., W. $2\frac{1}{8}$ in. Given by
Signor Michelangelo Jesurum. 434.-'77.

SCALLOPED BORDER of black thread pillow-made lace.
Venetian. 1876. L. 18 in., W. $2\frac{1}{4}$ in. Given by
Signor Michelangelo Jesurum. 435.-'77.

SCALLOPED BORDER of black thread pillow-made lace.
Venetian. 1876. L. 17 in., W. $2\frac{3}{4}$ in. Given by
Signor Michelangelo Jesurum. 436.-'77.

SCALLOPED BORDER of black thread pillow-made lace.
Venetian. 1876. L. 18 in., W. $2\frac{1}{2}$ in. Given by
Signor Michelangelo Jesurum. 437.-'77.

SCALLOPED BORDER of black thread pillow-made lace.
Venetian. 1876. L. 18 in., W. $2\frac{1}{4}$ in. Given by
Signor Michelangelo Jesurum. 438.-'77.

SCALLOPED BORDER of black thread pillow-made lace.
Venetian. 1876. L. $18\frac{1}{2}$ in., W. $3\frac{1}{8}$ in. Given by
Signor Michelangelo Jesurum. 439.-'77.

II.

BELGIAN.

PILLOW-MADE LACE. BORDER of pillow-made lace. Between the flowers are no brides, as the various scrolls are at points made in contact with one another. *Belgian*. 17th centy. L. 2 ft. 8 in., W. 4½ in. Given by the Rev. R. Brooke. 588.-'64.

PART OF A BORDER of pillow-made lace, with scroll and floral pattern, portions of which join one another. The absence of "brides" is noticeable. *Belgian*. 17th centy. L. 15½ in., W. 8½ in. Given by the Rev. R. Brooke. 590.-'64.

Compare also with 588.-'64 in this respect.

BORDER of pillow-made lace, without brides, as the points of the flowers, &c. are worked to come into contact with one another. *Belgian*. 17th centy. L. 15½ in., W. 8½ in. Given by the Rev. R. Brooke. 591.-'64.

See remarks as to 588.-'64 in this respect.

BORDER of pillow-made lace "à brides." *Belgian*. 17th centy. L. 4 ft. 4 in., W. 4½ in. Given by the Rev. R. Brooke. 596.-'64.

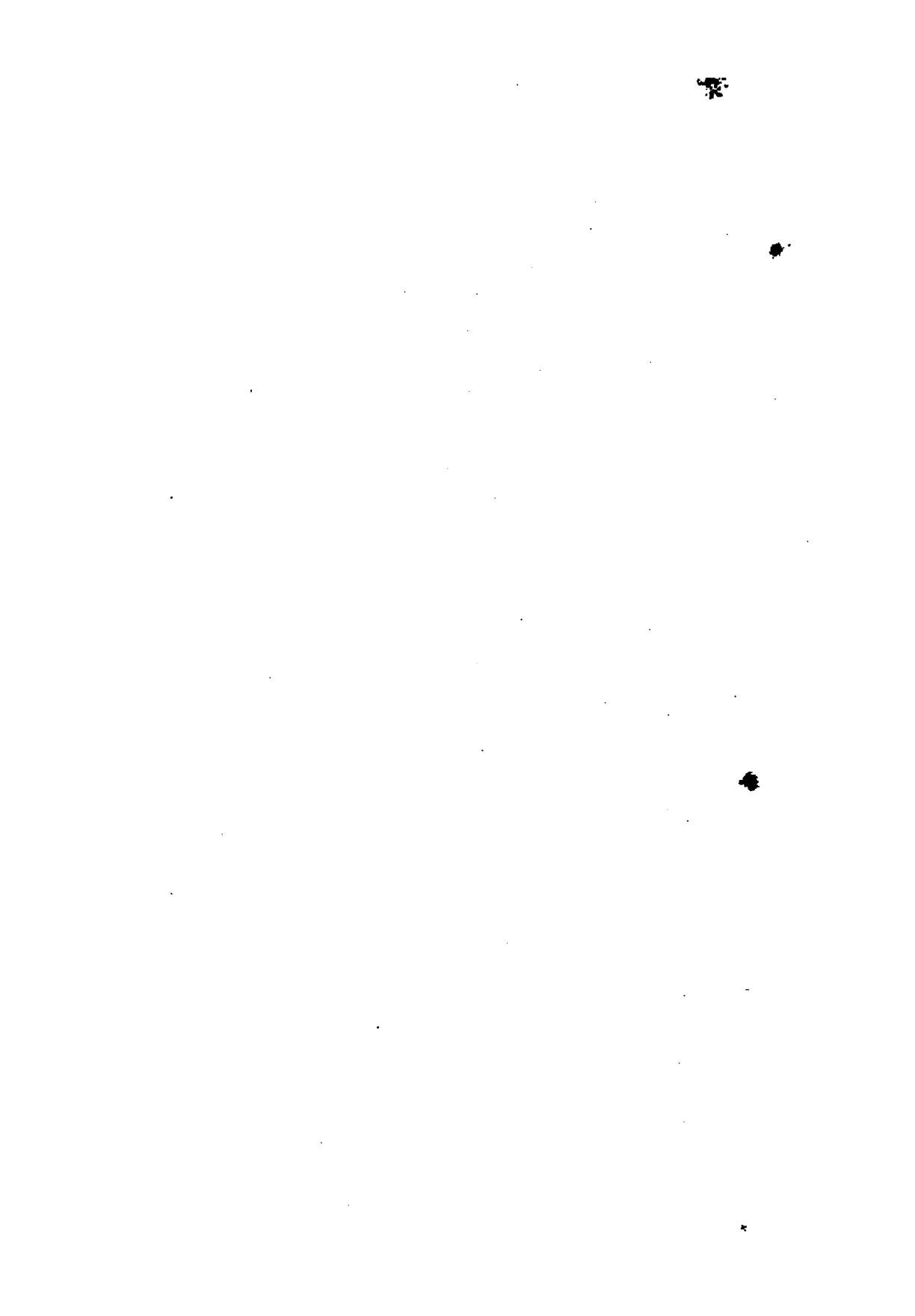
BORDER of pillow-made lace "à brides." *Belgian*. 17th centy. L. 8 ft. 2 in., W. 3½ in. Given by the Rev. R. Brooke. 595.-'64.

COLLAR of pillow-made lace "à brides picotées." *Belgian*. 17th centy. L. 24 in., W. 14½ in. Given by Lady Cole. 612.-'53.

BORDER of pillow-made lace "à brides picotées." *Belgian*. 17th centy. L. 8 ft. 10 in., W. 2½ in. Given by the Rev. R. Brooke. 586.-'64.

This class of lace (Nos. 586 to 597) was extensively used for cravats towards the end of the 17th century. In some specimens, it will be observed, the pattern is connected by "brides," in others the flowers join. The pattern as a rule closely resembles those of the elaborate needle-point Venetian "punto tagliato a foliami." It is interesting to notice the pillow renderings of forms of diaperings and "modes," &c., which were originally done with the needle.

BORDER of pillow-made lace "à brides picotées." *Belgian*. 17th centy. L. 7 ft. 1½ in., W. 4½ in. Given by the Rev. R. Brooke. 587.-'64.





XI.

Part of a Border of Pillow-made Lace. Belgian. 17th Century.
No. 592.-'64, page 31.

BORDER of pillow-made lace "a brides picotées." *Belgian.* <sup>PILLOW-MADE
LACE.</sup> 17th centy. L. 2 ft. 6 in., W. 3 in. Given by the Rev. R. Brooke. 589.-'64.

BORDER of pillow-made lace "à brides picotées." *Belgian.* 17th centy. L. 6 ft. 10 in., W. 4½ in. Given by the Rev. R. Brooke. (*Illustration XI.*) 592.-'64.

BORDER of pillow-made lace "à brides picotées." *Belgian.* 17th centy. L. 7 ft. 6 in., W. 3¾ in. Given by the Rev. R. Brooke. 593.-'64.

BORDER of pillow-made lace "à brides picotées." *Belgian.* 17th centy. L. 7 ft. 2 in., W. 3 in. Given by the Rev. R. Brooke. 594.-'64.

BORDER of pillow-made lace "à brides picotées." *Belgian.* 17th centy. L. 4 ft. 3 in., W. 4 in. Given by the Rev. R. Brooke. 597.-'64

CHILD'S CAP, with border of pillow-made lace "à brides picotées," of bold scroll pattern. *Belgian.* L. 6 in., W. 6 in. Given by the Rev. R. Brooke. 972.-'64.

BORDER OF AN ALB of pillow-made lace "à brides picotées." Pattern of scroll foliage. *Belgian.* 17th centy. L. 10 ft. 4 in., W. 7¾ in. Bought (Bock Collⁿ), 6l. 2s. 1563.-'72.

See note as to 586.-'64.

LINEN TABLE COVER, trimmed with a broad border of pillow-made lace, "à brides picotées," with floral scroll pattern. *Belgian.* 17th centy. 2 ft. 11½ in., by 2 ft. 2 in. Bought, 8l. 578.-'75.

The design of this specimen is remarkable.

PILLOW LACE, three lengths joined. Pattern, lozenges of four and nine divisions, alternating. *Belgian.* 17th centy. L. of base line, 1 ft. 7 in. Bought (Bock Collⁿ), 17. 4s. 1595.-'72.

BORDER of pillow-made lace. Brussels. *Belgian.* 18th centy. L. 10½ in., W. ¼ in. Given by Lady Cole. 613c.-'53.

BABY'S CHRISTENING SUIT. Cap, head-piece, mittens, and frock trimming in two pieces, of pillow-made lace "à brides." *Belgian.* 18th centy. Worn in 1773. L. of frock 1 ft. 11 in. Given by the Rev. R. Brooke. 900-900e.-'64.

PILLOW-MADE LACE. PAIR OF CUFFS, edged with pillow lace. *Belgian*. Diam. of lace $3\frac{1}{2}$ in. Given by the Rev. R. Brooke. 973-3a.-'64.

PAIR OF CUFFS, edged with pillow-made lace "à réseau." *Belgian*. Diam. of lace $1\frac{1}{4}$ in. Given by the Rev. R. Brooke. 974-4a.-'64.

CHILD'S SHIRT, edged with pillow-made lace "à réseau." *Belgian*. Diam. of lace $\frac{1}{2}$ in. Given by the Rev. R. Brooke. 975.-'64.

BABY'S CHRISTENING SUIT. Cap, mittens, and frock trimming in two pieces, of pillow-made lace "à réseau," bold pattern of leafy scrolls. *Belgian*. 18th cent^y. (Said to have been worn in 1773.) L. of frock, 1 ft. $8\frac{1}{2}$ in. Given by the Rev. R. Brooke. 977-7a.-'64.

This is one of the completest specimens in the collection, of the lace-trimmed christening suits in use till the end of the last century. They consisted of a cap, head-piece, lace front for the frock, a pair of mittens, and collarette, generally of Flemish pillow lace "à bride" or "à réseau," of scroll pattern and fine workmanship.

BORDER of pillow-made lace, with pattern of flower and leaf scrolls and waved edge. *Belgian*. 18th cent^y. L. 2 ft. $8\frac{1}{2}$ in., W. $1\frac{1}{2}$ in. Bought, 5s. 840.-'70.

PART OF A BORDER of pillow-made lace, with ground work of "brides à picots" arranged like a trellis work. The pattern consists of scroll work with (?) lily blossoms. *Belgian*. 18th cent^y. L. 5 ft., W. 6 in. Bought, 6s. 8d. 7519.-'71.

Compare this trellis ground with that of specimen 270.-'80.

CROWN OF CAP of pillow-made lace. Brussels. *Belgian*. 18th cent^y. 10 in. by $7\frac{1}{2}$ in. Bought, 1l. 5s. 188.-'74.

BORDER of pillow-made Brussels "réseau," with sprigs of flowers and edgings, worked in needle-point stitches and applied to the "réseau" lace. Brussels. *Belgian*. 18th cent^y. L. 4 ft. 3 in., W. $2\frac{1}{4}$ in. Bought, 1l. 10s. 856.-'53.

In pattern this resembles that of late 18th century points d'Alençon which were "semé" or sprinkled with blossoms or sprigs, &c. (see note on 554.-'68).

BORDER of pillow-made lace. Brussels. *Belgian*. 18th cent^y. L. 3 ft. 3 in., W. $2\frac{1}{4}$ in. Bought, 8s. 863.-'53.

BORDER of pillow-made lace "à réseau." ? Brussels. *Belgian*. 18th cent^y. L. 3 ft. 2 in., W. 2 in. Bought, 12s. 864.-'53.

This specimen is of comparatively rough workmanship, and rather archaic design. It may be a piece of old Honiton lace.

BORDER of pillow-made lace. Close scroll floral pattern. <sup>PILLOW-MADE
LACE.</sup> ? Brussels. *Belgian*. 18th centy. L. 2 ft. 8½ in., W. 4 in. Bought, 4*l.* 865.-'53.

See remarks on 1368.-'55.

BORDER of pillow-made lace. Floral conventional pattern, with a filling-in of "brides" of cross lines like trellis-work. *Belgian*. 18th centy. L. 2 ft., W. 3 in. Bought, 1*l.* 866.-'53.

SCALLOPED BORDER of pillow-made lace. ? Brussels. *Belgian*. 18th centy. L. 18 in., W. 1½ in. Bought, 3*s.* 6*d.* 867.-'53.

See remarks on 1368.-'55.

CAP AND LAPPETS of pillow-made lace. Floral design upon Brussels "réseau." Brussels. *Belgian*. 18th centy. Cap, 9 in. by 7 in.; lappets, 4 ft. 6 in. by 4½ in. Bought, 3*l.* 872, 872a.-'53.

BORDER of pillow-made lace. ? Brussels. *Belgian*. 18th centy. L. 5 ft., W. 1½ in. Bought, 1*5s.* 874.-'53.

The irregular workmanship of the "réseau" together with the archaic character of the design suggest that this is more likely to be a piece of early Honiton lace. (See note to 864.-'53.)

BORDER of pillow-made lace "à réseau," with a variety of delicately worked "modes," amongst which may be noted pillow renderings of needle-point modes such as those seen in profusion in 541.-'54. Brussels. *Belgian*. 18th centy. L. 3 ft., W. 2½ in. Bought, 13*s.* 6*d.* 593.-'54.

BORDER of mixed lace. The stags and flowers are of needle-point work. The ground is of the usual Brussels pillow-made "réseau." The "cordonnet" is of thread and not button-hole stitched. Brussels. *Belgian*. 18th centy. L. 2 ft. 10 in., W. 2 in. Bought, 1*l.* 594.-'54.

CROWN OF A CAP of pillow-made lace. ? Brussels. *Belgian*. 18th centy. Cap, 8 in. by 6½ in. Bought, 1*l.* 4*s.* 1368.-'55.

The close plaiting of the flowers and other ornament is thrown into relief by occasional open narrow margins, across which are threads linking the various portions together. These thread links are rather irregular, and group themselves into no series of definite meshes. On this account this lace has sometimes been considered to be Devonshire pillow lace of 18th century.

LAPPET (one of a pair) of pillow-made lace. Brussels. *Belgian*. 18th centy. L. 2 ft., W. 3½ in. Bought, 1*l.* 4*s.* 1370.-'55.

See remarks on 1368.-'55.

**PILLOW-MADE
LACE.** CROWN OF A CAP of pillow-made lace. Brussels. *Belgian.* 18th centy. 9 in. by 7½ in. Bought, 1l. 10s. 3268.-'55.
See remarks as to 1368.-'55.

CROWN OF A CAP of pillow-made lace. ? Brussels. *Belgian.* 18th centy. 8½ in. by 7½ in. Bought, 2l. 13s. 4d. 7427.-'61.
See also remarks as to 1368.-'55.

LAPPET (one of a pair) of pillow-made lace. Brussels. *Belgian.* 18th centy. L. 1 ft. 11 in., W. 4½ in. Bought, 2l. 13s. 4d. 7429.-'61.

TRIMMING to the body of a dress, of pillow-made lace. ? Brussels. *Belgian.* 18th centy. L. 4 ft. 10 in., W. 2½ in. Bought, 2l. 13s. 4d. 7430.-'61.
See also remarks as to 1368.-'55.

BORDER of pillow-made lace, of close conventional floral pattern. ? Brussels. *Belgian.* 17th centy. L. 5 ft. 9 in., W. 2½ in. Bought, 3l. 164.-'65.
See remarks on 1368.-'55.

LAPPET, pillow-made. Bold floral close pattern. Brussels. *Belgian.* 17th centy. L. 2 ft. W. 4 in. Bought, 3l. 166.-'65.

BORDER of pillow-made lace. The little sprigs (compare with those in No. 856.-'53) are made on the pillow separately from the "réseau," into which they are subsequently worked (*see also* 807.-'77). Brussels. *Belgian.* Late 18th centy. L. 4 ft. 4½ in., W. 2½ in. Bought, 1l. 10s. (Illustration XII.) 554.-'68.

On the accession of Louis XVI. a change took place in the style of designs for lace. Curved lines gave place to straight, and instead of the undulating wreaths and festoons of flowers stretching from one side of the pattern to the other, we have a rectilinear border of stiff conventional design, the ground powdered with stiff little detached flowers or compact bouquets, and subsequently these are again replaced by spots (pois), tears (larmes), rosettes, and other small patterns.

BORDER of pillow-made lace, with two varieties of grounds, as in No. 532.-'75. Pattern of sprays, of roses, and sprigs of jessamine. Period of Louis XV. Belonged formerly to Her Majesty Queen Charlotte. Brussels. *Belgian.* 18th centy. L. 10 in., W. 2½ in. Given by Mrs. Bury Palliser. 717.-'68.
See remarks as to 530.-'75.

PIECE of pillow-made lace "à réseau." Figure of St. John the Baptist. Brussels. *Belgian.* 18th centy. 5½ in. by 2½ in. Given by Mrs. Bury Palliser. 719.-'68

To face p. 34.

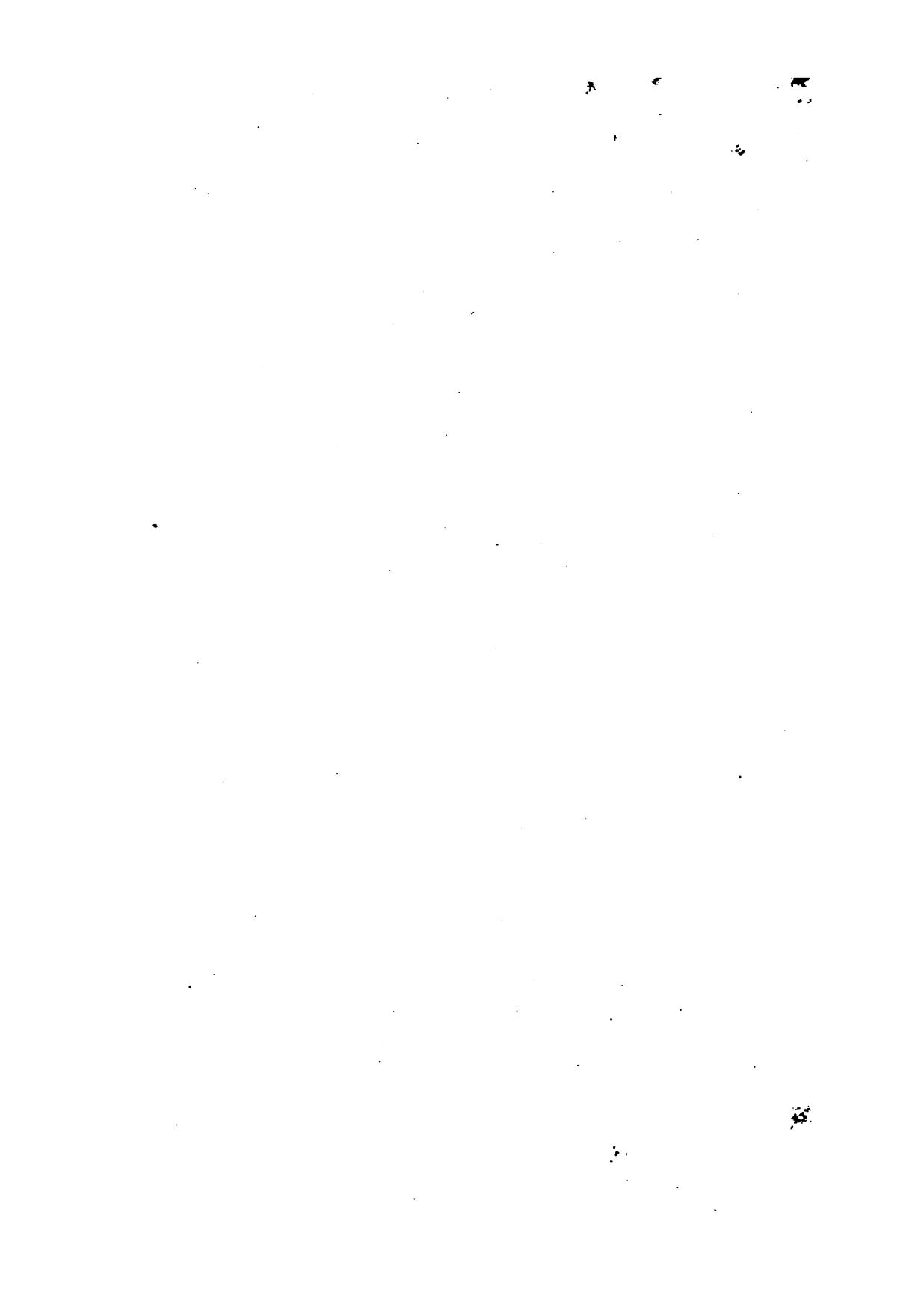


XII.

Part of a Border of Pillow-made Lace. Brussels. 18th Century.
No. 554.-'68, page 34.

11

12





XIII.

Part of a Lappet of Pillow-made Lace. Brussels. 18th Century.
No. 323.-'69, page 35.

BORDER of pillow-made lace, with pillow-made sprigs PILLOW-MADE
LACE.
"applied" to the "vrai réseau" of Brussels. Brussels.

Belgian. 18th centy. L. 4 ft. 10 in., W. 2 $\frac{5}{8}$ in. Bought,
2l. 12s. 6d. 826.-'68.

LAPPET (one of a pair) of pillow-made lace. Close floral pattern. Brussels. *Belgian.* 18th centy. L. 24 in., W. 4 $\frac{1}{2}$ in. Bought, 5l. 29.-'69.

See remarks on 1368.-'55.

LAPPET of pillow-made lace. The main portion of this lappet is filled with a ground of the "vrai réseau de Bruxelles," upon which appears a scroll pattern of leaves and flowers of great elegance, the "toilé" or gimp of the close parts of the design resembling fine cambric in texture. The raised edge of the "cordonnet" is executed with great precision, and the design which forms the outside edge of the lappet is enriched with a variety of ornamental twistings and a kind of quatrefoil diapered ground recalling the Mayflower and "œil de perdrix" grounds of Dresden and Sèvres porcelain. Compare this with Nos. 600.-'75, 601.-'75 "Point d'Angleterre." Style of Louis XV. Brussels. *Belgian.* 18th centy. L. 23 in., W. 4 $\frac{3}{4}$ in. Bought, 2l. 10s. (*Illustration XIII.*) 323.-'69.

The name Point d'Angleterre, though often given to this kind of lace more properly belongs to a class of lace of a less elaborate style of pattern and workmanship. Pillow laces "à brides" of that period, were in vogue in Flanders, and adopted for purposes of exportation to England were produced in the 17th century, called "Point d'Angleterre."

LAPPET of pillow-made lace, with close pattern of flowers and leaves. ? Brussels. *Belgian.* 18th centy. L. 25 in., greatest W. 4 $\frac{1}{2}$ in. Bought, 4l. 59.-'70.

See note as to 1368.-'55.

LAPPET of needle-point lace, "à réseau." ? Brussels. *Bel- NEEDLE-POINT
gian.* 18th centy. L. 2 ft. 6 $\frac{1}{2}$ in., W. 3 in. Bought, 1l. 128.-'70.

M. Séguin considers this kind of lace to be "Point de Sédan." It is evidently a lace inferior in design and workmanship to "Point de Venise à réseau," *see* 1399.-'74. The various portions of the pattern are not marked by a stitched or overcast "cordonnet," similar to that in the French Points of Alençon. A single thread intervenes between the pattern (or "gimp") and the "réseau"; and in this respect, if not in regard to certain other devices and "modes," it resembles late Venetian needle-point lace. The style of pattern has been reproduced in Belgian pillow-made laces, like 554.-'75, and this perhaps supports the supposition that similar patterns may have been worked in needle-point in Belgium.

NEEDLE-POINT LACE. RUFFLE (one of a pair) of needle-point lace, similar to 128.-'70. ? Brussels. *Belgian*. 18th cent. L. 13½ in., W. 2 in. Bought, 15s. the pair. 129.-'70.

PILLOW-MADE LACE. LAPPET of pillow-made lace, with close pattern of large and small flowers, and waved edge. ? Brussels. *Belgian*. 17th cent. L. 2 ft., greatest W. 5 in. Given by J. H. Fitzhenry, Esq. 1464.-'70.

See remarks also on 1368.-'55.

PIECE of pillow-made lace. Said to have been part of jabot or frill of Admiral Byng's shirt. Brussels. *Belgian*. 18th cent. L. 6¾ in., W. 1¼ in. Given by Mr. W. Chapman. 66.-'71.

? Old Devonshire pillow lace. *See* remarks as to peculiarities in this sort of lace, No. 1368.-'55.

LAPPET of pillow-made lace. Floral and conventional pattern, closely worked with small fillings-in of ordinary Brussels "réseau." Brussels. *Belgian*. 18th cent. L. 2 ft., W. at top, 4½ in. Bought, 1l. 18s. 1299.-'71.

CROWN OF A CAP, pillow-made lace "à réseau." Floral pattern. Brussels. *Belgian*. 18th cent. L. 10½ in., W. 7½ in. Bought, 1l. 5s. 1295.-'72.

CROWN OF A CAP of pillow-made lace "à brides picotées." Brussels. *Belgian*. 18th cent. L. 11½ in., W. 8½ in. Bought, 1l. 15s. 1296.-'72.

LAPPET of pillow-made lace. The pattern consists of closely plaited floral and conventional ornaments. Brussels. *Belgian*. 18th cent. L. 2 ft. 1 in., W. 4½ in. Bought, 5l. 5s. 1300.-'72.

See remarks upon 1368.-'55.

LAPPET (one of a pair) of pillow-made lace. Flower pattern upon a "réseau" of six-pointed star mesh, and fillings of "brides picotées" arranged in trellis pattern. Brussels. *Belgian*. 18th cent. L. of each, 1 ft. 9 in., W. 3½ in. Bought, 10l. 10s. 1302.-'72.

This ground should be compared with the ordinary Brussels ground (*see* 530.-'75, 560.-'75, and others). This sort of star meshed "réseau" has been considered, but apparently without much, if any, authority, to be a mark of so-called "Point de Paris" pillow lace, but as the "Point de Paris" appears, from the dates when mention of it occurs, to have been a much coarser lace (nothing more probably than a narrow trimming of little vandykes or points), and as in the specimen under discussion we find devices and workmanship of the Brussels pillow-lace character, it is perhaps permissible to assume that the star-shaped "réseau" was merely a novelty or departure from the ordinary well-known Brussels "réseau," and was worked by a Brussels lace maker.

JABOT or FRILL which hung from the collar. Needle-point lace done in pattern of flowers, foliage, and palms upon "réseau," and bordered on three sides. *Belgian.* 18th centy. L. 1 ft. 5 in., W. 1 ft. 1 $\frac{1}{2}$ in. Bought (Bock Colln), 5*l.* 5*s.* NEEDLE-POINT LACE. 1564.-'72.

Compare with 128.-'70.

LAPPET (one of a pair) of pillow-made lace, with little wheel ornaments done with the needle. Close flower pattern, with scalloped edge. Brussels. *Belgian.* 18th centy. L. 23 in., greatest W. 5 in. Bought, 6*l.* the pair. MIXED LACE. 176.-'75.

These little needle-point devices are daintily inserted in the centre of the lappet.

LAPPET (one of a pair) of pillow-made lace. Pattern of oblique ornamental bars, upon which are hung little garlands of flowers. The variety of "modes" or fillings-in is remarkable. They are pillow-made renderings of the "mode" used in the Points d'Alençon. The filling-in between each bar and the loop of the garland is a pillow rendering of the famous hexagonal mesh which is said to mark the Points d'Argentan (see note as to Alençon and Argentan). Period of Louis XV. Brussels. *Belgian.* 18th centy. L. 21 $\frac{1}{2}$ in., W. 4 $\frac{1}{8}$ in. Bought, 14*l.* 3*s.* 6*d.* the pair. PILLOW-MADE LACE. 530.-'75.

BORDER of pillow-made lace, with "réseau" similar to that in No. 1302.-'72, and fillings-in of little cross-bars of "brides picotées." Brussels. *Belgian.* 18th centy. L. 4 ft. 7 $\frac{1}{2}$ in., W. 3 in. Bought, 4*l.* 14*s.* 6*d.* 531.-'75.

BORDER of pillow-made lace, with two varieties of grounds, the one of ordinary Brussels "réseau," the other of large closely plaited hexagonal meshes, which is a pillow rendering of a Point d'Argentan pattern of festoons of leaves and sprigs (see remarks on 530.-'75). Period of Louis XV. Brussels. *Belgian.* 18th centy. L. 6 ft. 4 in., greatest W. 3 $\frac{1}{2}$ in. Bought, 6*l.* 16*s.* 6*d.* 532.-'75.

BORDER of pillow-made lace. "Point d'Angleterre." Flower pattern upon a striped open ground and with fillings-in of Brussels "réseau." Brussels. *Belgian.* 18th centy. L. 4 ft. 11 in., W. 3 $\frac{1}{4}$ in. Bought, 10*l.* 10*s.* 540.-'75.

See note on 323.-'69 as to this name.

WEDDING VEIL of pillow-made lace. The edging is a pillow rendering of a Point d'Alençon pattern (see remarks on 530.-'75). The pattern of this intact specimen consists

PILLOW-MADE
LACE.

of light leafy floral garlands of orange blossoms, jessamines, lilacs, forget-me-nots, roses, &c. daintily festooned. Little feathery spirals and stars are powdered over the ground. In two of the corners are vases of classical form from which grow bunches of roses, cornflowers, and wheat. The two other corners are filled in with a device —? an O, the initial of the bride—and leafy spirals, &c. In the centre upon a ground of pillow-made hexagonal “brides” (see 530.—75) is a group of two birds, one flying towards the other which appears ready to take wing from its nest; an oval frame containing two hearts pierced by an arrow, and a hymenal torch. Throughout this veil is a profusion of pillow renderings of various “modes,” the “réseau rosacé,” star devices, &c., all of which deserve careful notice. The ornamental devices are partly applied and partly worked into the ground. Brussels. *Belgian*. 18th centy. 7 ft. 6 in. by 6 ft. 6 in. Bought, 26*l.* 5*s.* 541.—75.

SQUARE of pillow-made lace. A “pale” for covering the paten. Brussels lace, “à réseau” of two sorts; in the centre is a decorated column with projecting lateral ornaments; above is a Royal crown. The column rises above an altar upon which are laid the sacrificial lamb and cross: in the corners are angels swinging censers. Brussels. *Belgian*. 18th centy. 6 in. square. Bought, (with 545 to 576, 150*l.*) 553.—75.

SQUARE of pillow-made lace, with large hexagonal meshed “réseau.” The pattern represents a female figure (? Minerva) in a chariot, with a wreath in her right hand. Brussels. *Belgian*. 18th centy. 5*1*/₄ in. square. Bought (with 545 to 576, 150*l.*) 557.—75.

SQUARE of pillow-made lace. Floral pattern, in which the dove with an olive wreath is introduced. It is formed of two pieces joined together, and may have been used as a “pale” for covering the paten. Brussels. *Belgian*. 17th centy. 6 in. square. Bought (with 545 to 576, 150*l.*) 554.—75.

LAPPET of pillow-made lace. Flower pattern, with pillow-made fillings-in in imitation of the needle-point “brides picotées” (see note to 530.—75). Brussels. *Belgian*. 18th centy. L. 2 ft., W. 4*1*/₄ in. Bought (with 545 to 576, 150*l.*) 560.—75.

JABOT or CRAVAT of pillow-made lace of fantastic floral design, the ground of which is composed of little flowers and leaves arranged within small openwork borders. *Brussels. Belgian. 18th centy. 17 in. by 12½ in. Bought (with 545 to 576, 150*l.*) 575.-'75.*

PILLOW-MADE
LACE.

LAPPET of pillow-made lace. Along the borders is a twisting ribbon decorated with a trellis pattern, each square filled in with a blossom. The main portion is divided into four compartments, the highest and lowest but one are filled in with hexagonal "brides picotées," whilst the two others are filled in with blossom "modes." Upon these grounds are displayed flowers and fruits and leaves in bunches; a long-tailed bird with outstretched wings is perched upon the branch dividing the lowest compartment from that immediately above it. In the leaves from this branch as well as in the centre of some of the flowers may be noted some little wheel ornament insertions: these are done with the needle. (See note on 175.-'75.) *Brussels. Belgian. 18th centy. L. 22½ in., W. 5 in. Bought, 7*l.* 10s. 600.-'75.*

LAPPET of pillow-made lace. The numerous ornamental devices worked for fillings-in or "modes" are remarkable, especially the varieties of them along the scalloped borders of the lappet. The main portion is divided into four fantastically shaped compartments. In the highest is a basket of flowers upon a groundwork of fine scale or billet pattern; in the next, representing a sort of grotto with overhanging pendants and leaves, is a basin in which ducks are swimming, the ground is of hexagonal "brides picotées"; in the next compartment is an orange tree growing from a two-legged pot; and in the lowest, chiefly filled in with hexagonal "brides picotées," is a fanciful swan fountain, the jet of water springing from its bill and falling in sheets and drops. *Brussels. Belgian. 18th centy. L. 23 in., W. 5 in. Bought, 7*l.* 10s. 601.-'75.*

BORDER of pillow-made lace, with pattern of sprigs and border of flowerets. *Brussels. Belgian. Late 18th centy. 2 ft. 1 in. by 2½ in. Given by Mrs. Hussey Gould. 444.-'77.*

VEIL of Brussels pillow-made "réseau," with bunches of flowers, sprigs, and border of needle-point lace. *Belgian. Late 18th centy. 3 ft. 5 in. by 18 in. Bought, 7*l.* 7*s.* 806.-'77.*

PILLOW-MADE
LACE.

BORDER of pillow-made lace, with running scroll pattern along the lower edge, the rest of the ground ornamented with detached sprigs; a small border of Buckinghamshire lace is fastened around three sides of the lappet. Brussels. *Belgian*. Late 18th centy. 2 ft. 9 in. by 5 $\frac{1}{4}$ in. Bought, 1l. 18s. 6d. 244.-'79.

See also remarks as to make of sprigs and ground on 554.-'68.

LAPPET of pillow-made lace, with bouquets along the middle, the edge indented with a running pattern of irregular breadth filled in with various "modes." Brussels. *Belgian*. 18th centy. 3 ft. 7 in. by 4 in. Bought, 7l. 10s. 249.-'79.

This is so called "Point d'Angleterre," but see remarks as to this on 323.-'79.

LAPPET (one of a pair) of pillow-made lace. Brussels. *Belgian*. 18th centy. L. 2 ft., W. 5 in. Bought, 7l. the pair. 342.-'80.

Similar to specimens 7429.-'61. and 1368.-'55.

NEEDLE-POINT
LACE.

COLLAR of needle point lace. "Point Gaze." Brussels. *Belgian*. Present century. 14 in. by 2 $\frac{1}{2}$ in. Bought, 1l. 13s. 855.-'53.

PILLOW-MADE
LACE.

LAPPET of pillow-made lace, of floral and conventional pattern, closely plaited. Brussels. *Belgian*. Present centy. L. 2 ft., W. 4 in. Bought, 3l. 165.-'65.

See remarks upon 1368.-'55.

CURVED BORDER or trimming for a dress, of pillow-made lace. *Belgian*. End of last or beginning of present (19th) centy. L. 36 in., W. 2 in. Bought, 10s. 327.-'69.

The little spots scattered over the surface marks a phase of design for lace later than that shown in 554.-'68.

EDGING of pillow-made lace, with ground or "réseau" of diamond-shaped meshes. Pattern of rose, buds, and leaves. Made of linen thread, spun more than 40 years ago, and costing 50s. the ounce. *Belgian*. 1870-5. L. 8 $\frac{1}{4}$ in., W. 2 $\frac{3}{8}$ in. Given by Messrs. Howell, James, and Co. 256.-'75.

CAP of pillow-made lace. The little sprigs are worked separately from the net or "réseau" to which they are subsequently applied. Hence this lace is called Brussels "appliquéd." *Belgian*. Early 19th centy. L. 7 $\frac{1}{4}$ in. Bought, 1l. 10s. 807.-'77.

Honiton "appliquéd" lace is similar to it.

BORDER of pillow-made tape lace "à réseau." Bold scroll **TAPE LACE.**
 pattern. *Belgian.* 17th centy. L. 26 in., W. 7½ in.
 Bought, 12s. 6d. 599.-'54.

This is a large meshed, compactly plaited "réseau."

BORDER of pillow-made tape lace, with "modes" of little
 seed shapes of twisted threads. *Belgian.* 17th centy.
 L. 3 ft., W. 7 in. Bought, 6s. 8d. 7520.-'61.

BORDER of pillow-made tape lace, worked into a close
 scroll patterns, with fillings-in of needle-point stitches.
 Portions are left unfinished. Scroll pattern. *Belgian.*
 18th centy. L. 4 ft. 5½ in., W. 5 in. Given by the Rev.
 R. Brooke. 969.-'64.

BORDER of pillow-made tape lace "à brides." Scroll and
 leaf pattern. *Belgian.* 17th or 18th centy. L. 3 ft.
 8 in., W. 7¾ in. Bought (Bock Colln), 1l. 15s.
 1565.-'72.

This is similar in workmanship to 1580.-'72.

BORDER of pillow-made tape lace "à brides"; bold run-
 ning pattern of conventional flowers and scroll foliage.
Belgian. 17th or 18th centy. L. 2 ft., W. 7 in. Bought
 (Bock Colln), 1l. 4s. 1580.-'72.

It is to be noticed that in this specimen the whole of the work is done
 on the pillow, the threads to form the tape being plaited at the same time as
 the fillings-in, and the "brides." Compare this with remark on specimen
 601.-'54.

BORDER of tape, arranged in rude scroll pattern with fillings-
 in of needle-point stitches, and "réseau" or ground of
 needle-point work. *Belgian.* 17th centy. L. 2 ft.,
 W. 6 in. Bought (Bock Colln), 17s. 1581.-'72.

This is similar to 1583.-'72.

BORDER of tape arranged in pattern of scrolls, filled in with
 coarse needle-point "réseau" or ground. *Belgian.* 17th
 centy. L. 2 ft. 2 in., W. 4¾ in. Bought (Bock Colln),
 17s. 1582.-'72.

BROAD PIECE of tape, arranged in a quaint ribbon pattern,
 with fillings-in of needle-point stitches, and worked with
 a needle-point "réseau" or ground. *Belgian.* 17th
 centy. L. 2 ft. 1 in., W. 10½ in. Bought (Bock Colln),
 1l. 6s. 1583.-'72.

This is similar to 1581.-'72.

TAPE LACE.

BORDER of tape pattern of scrolls and flowers, filled in with coarse needle-point "réseau" ground. *Belgian*. 17th cent. L. 2 ft. 7 in., W. 7 in. Bought (Bock Colln), 17. 6s. 1584.-'72.

See note as to 1579.-'72.

FLOUNCE of tape and pillow-made lace "à réseau," with pattern of fantastic forms on slender scroll stems. *Belgian*. 18th cent. L. 8 ft. 8 in., W. 16 $\frac{1}{2}$ in. Bought, 12l. 1094.-'75.

The plaiting of this "réseau" is similar to that of the early "vrai Valenciennes."

FLOUNCE of tape and pillow-made lace "à réseau," with large and bold scroll pattern of flowers. *Belgian*. 19th cent. L. 9 ft. 8 in., W. 20 $\frac{1}{2}$ in. Bought, 8l. 1095.-'75.

The plaiting of this "réseau" is similar to that of the early "vrai Valenciennes."

PILLOW-MADE LACE.

BORDER of pillow-made lace, of coarse Valenciennes character; but with six-pointed star mesh ground or "réseau." Antwerp. *Belgian*. 18th cent. L. 2 ft. 2 in., W. 2 $\frac{1}{8}$ in. Given by Mrs. Bury Palliser. 842.-'68.

BORDER of pillow-made lace, of coarse Mechlin character, with six-pointed star mesh ground or "réseau." Figures of vases and branches depicted; called from its pattern "pot lace." Antwerp. *Belgian*. 18th cent. L. 2 ft. 2 $\frac{1}{2}$ in., W. 2 $\frac{5}{8}$ in. Given by Mrs. Bury Palliser. 843.-'68.

The "Potten kant" or pot lace, as it is called, is a favourite pattern, as symbolical of the Virgin. In old pictures of the Annunciation, the Virgin is represented with a lily either in her hand or in a vase placed by her side. As Romanism declined in the Netherlands, the figures were omitted, and there remained only the symbol of the flower-pot. The designs in the larger borders of "Church Lace," Nos. 386.-'72, 387.-'72, are based upon similar motives.

BORDER of pillow-made lace, similar to 1568.-'72. Pattern of pendant garlands and bunches of carnations, sprays of foliage. Antwerp. *Belgian*. 18th cent. L. 1 ft. 9 in., W. 4 in. Bought (Bock Colln), 17s. 1567.-'72.

BORDER of pillow-made lace, similar to 843.-'68. "Potten kant." Pendant festoon of flowers and foliage. Antwerp. *Belgian*. 18th cent. L. 1 ft. 8 in., W. 4 $\frac{1}{4}$ in. Bought (Bock Colln), 17s. 1568.-'72.

BORDER of pillow-made lace, similar to 1567.-'72. Pattern of floral scrolls, with pendant bunches of flowers and leaves. Antwerp. *Belgian*. 18th centy. L. 1 ft. 7 in., W. 4 in. Bought (Bock Collⁿ), 17s. 1569.-'72. PILLOW-MADE
LACE.

BORDER of pillow-made lace, with a loosely-twisted sort of *œil de perdrix* ground (see 167.-'65). Pattern of eight-petalled flowers and leaves. Antwerp. *Belgian*. 18th centy. L. 7 ft. 5 in., W. 3 $\frac{1}{4}$ in. Bought (Bock Collⁿ), 1l. 6s. 1570.-'72.

The outline to the pattern and the gimp of the leaves and flowers are like those seen in some of the early 18th century Mechlin laces.

BORDER of pillow-made lace, in imitation of Valenciennes. Made at Ypres, West Flanders. *Belgian*. 19th centy. L. 11 in., W. 3 $\frac{1}{2}$ in. Bought, 14s. 1168.-'55.

BORDER of pillow-made lace, in imitation of Valenciennes. Made at Ypres, West Flanders. *Belgian*. 19th centy. L. 10 in., W. 4 in. Bought, 11s. 1169.-'55.

BORDER of pillow-made lace, in imitation of Valenciennes. Made at Ypres, West Flanders. *Belgian*. 19th centy. L. 9 in., W. 2 in. Bought, 5s. 3d. 1170.-'55.

BORDER of pillow-made lace, in imitation of Valenciennes. Made at Ypres, West Flanders. *Belgian*. 19th centy. L. 8 $\frac{1}{2}$ in., W. 2 in. Bought, 4s. 7d. 1171.-'55.

BORDER of pillow-made lace, in imitation of Valenciennes. Made at Ypres, West Flanders. *Belgian*. 19th centy. L. 10 in., W. 2 in. Bought, 5s. 3d. 1172.-'55.

BORDER of pillow-made lace, in imitation of Valenciennes. Made at Ypres, West Flanders. *Belgian*. 19th centy. L. 7 in., W. 4 $\frac{1}{2}$ in. Bought, 10s. 4d. 1173.-'55.

BORDER of pillow-made lace, in imitation of Valenciennes. Made at Ypres, West Flanders. *Belgian*. 19th centy. L. 4 ft. 3 in., W. 2 $\frac{1}{2}$ in. Bought, 1l. 17s. 1174.-'55.

BORDER of pillow-made lace. Pattern of flowers along the border and spots upon the diamond-meshed ground, similar to that of Valenciennes lace. Made at Ypres, West Flanders. *Belgian*. Modern. L. 2 ft., W. 3 in. Bought, 10s. 6d. 831.-'68.

BORDER of pillow-made lace. Rose and chain pattern, in style of Valenciennes lace. Made at Ypres, West Flanders. *Belgian*. Modern. L. 18 $\frac{1}{2}$ in., W. 2 $\frac{1}{2}$ in. Bought, 7s. 6d. 832.-'68

PILLOW-MADE
LACE.

BORDER of pillow-made lace. Flower pattern, scalloped edge, in style of Valenciennes lace. Made at Ypres, West Flanders. *Belgian*. Modern. L. 18 $\frac{1}{2}$ in., W. 2 $\frac{1}{2}$ in. Bought, 6s. 3d. 832.-68.

BORDER of pillow-made lace. Pattern of flowers in connected circles, in style of Valenciennes lace. Made at Ypres, West Flanders. *Belgian*. Modern. L. 18 $\frac{1}{2}$ in., W. 2 $\frac{1}{2}$ in. Bought, 14s. 10d. 834.-68.

BORDER of pillow-made lace. Mechlin. *Belgian*. Early 18th cent. L. 2 ft. 5 in., W. 2 $\frac{1}{4}$ in. Bought. 877.-68.

This specimen was purchased by the Council of Schools of Design before the collections of the South Kensington were formed. An example of "art applied to industry" for the study of students in the Schools of Design which preceded the Schools of Art founded in 1852.

CURVED BORDER or trimming for a dress, of pillow-made lace. Mechlin. *Belgian*. 18th cent. L. 9 $\frac{1}{2}$ in., W. 1 $\frac{1}{4}$ in. Given by Lady Cole. 613b.-53.

BORDER of pillow-made lace. Mechlin. *Belgian*. 18th cent. L. 3 ft. 3 in., W. 2 $\frac{1}{4}$ in. Bought, 8s. 863.-53.

The lighter pattern (compare with 30.-68) of this border gives it a place in the order of manufacture between laces like 30.-68 and 1177.-78.

BORDER of pillow-made lace. Mechlin. *Belgian*. End of 18th cent. L. 7 ft. 2 in., W. 5 in. Bought, 2L. 10s. 553.-68.

The pattern along the edge of a flower (? sunflower) in full blossom and with closing petals is often met with in Mechlin laces of this time. See also remarks to 327.-69.

BORDER of pillow-made lace; "à réseau" of the ordinary Mechlin type. Oak leaves and acorn pattern. Belonged formerly to Her Majesty Queen Charlotte. Mechlin. *Belgian*. 18th cent. L. 10 $\frac{1}{4}$ in., W. 2 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 718.-68.

PIECE of pillow-made lace. Mechlin. *Belgian*. End of 18th cent. L. 2 $\frac{1}{2}$ in., W. 2 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 720.-68.

See remarks as to 327.-69.

PIECE of pillow-made lace. Mechlin. *Belgian*. End of 18th cent. L. 3 $\frac{1}{2}$ in., W. 3 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 721.-68.

See remarks as to 327.-69.





XIV.

Part of a Border of Pillow-made Lace. Mechlin. 18th Century.
No. 324.-'69, page 45.

PIECE of pillow-made lace. Scalloped edge, with pattern of ^{PILLOW-MADE}
small sunflowers and leaves. Mechlin. *Belgian*. End
of 18th centy. L. $3\frac{3}{4}$ in., W. $2\frac{1}{8}$ in. Given by Mrs. Bury
Palliser. 722.-'68.

See remarks as to 327.-'69.

BORDER of pillow-made lace. Belonged formerly to Her
Majesty Queen Charlotte. Mechlin. *Belgian*. 18th
centy. L. $3\frac{5}{8}$ in., W. $3\frac{1}{2}$ in. Given by Mrs. Bury Palliser.
723.-'68.

BORDER of pillow-made lace. ? Mechlin. *Belgian*. 18th
centy. L. $12\frac{3}{4}$ in., W. $1\frac{1}{2}$ in. Given by Mrs. Bury
Palliser. 744.-'68.

The "réseau" of this specimen is composed of four-pointed star meshes,
and unlike the ordinary Mechlin "réseau." (See 718.-'68.)

PIECE of BORDER of pillow-made lace. Mechlin. *Belgian*.
18th centy. L. $6\frac{7}{8}$ in. by $2\frac{1}{4}$ in. Given by Mrs. Bury
Palliser. 751.-'68.

BORDER of pillow-made lace. Called "Trollekant." Mechlin.
Belgian. 18th centy. L. $3\frac{1}{4}$ in., W. $3\frac{1}{4}$ in. Given by
Mrs. Bury Palliser. 752.-'68.

BORDER of pillow-made lace. Patterns of conventional
ornament along the edge, with fillings-in of the wheel
and hexagonal device similar to those to be seen in points
d'Alençon; in the upper portion are groups of a bundle
of wheat suspended, between two carnations. Mechlin.
Belgian. Early 18th centy. L. 24 in., W. $2\frac{1}{4}$ in.
Bought, 1*l.* 30.-'69.

BORDER of pillow-made lace. Mechlin. *Belgian*. End
of 18th centy. L. $40\frac{1}{2}$ in., W. $3\frac{1}{8}$ in. Bought, 1*s.*
(Illustration XIV.) 324.-'69.

See remarks as to 327.-'69.

LAPPET of pillow-made lace of close pattern of flowers and
leaves, with "modes" or fillings-in of ordinary Mechlin
"réseau" and fanciful trellis arrangement of little
blossoms. Mechlin. *Belgian*. 18th centy. L. 24 in.,
greatest W. $5\frac{1}{4}$ in. Bought, 4*l.* 58.-'70.

BORDER of pillow-made lace "à réseau." Mechlin.
Belgian. 18th centy. L. $20\frac{3}{4}$ in., W. $1\frac{1}{2}$ in. Bought, 3*s.*
841.-'70.

The "réseau" is similar to that in specimens 743.-'68, 744.-'68. See
also note on 840.-'70.

PILLOW-MADE
LACE. BORDER of pillow-made lace. Pattern of little blossoms scattered upon the "réseau" and border of flowers with sprigs. Mechlin. *Belgian*. 18th cent^y. L. 3 ft. 2 in., W. 2½ in. Bought, 1l. 383.-'72.

BORDER of pillow-made lace. Mechlin. *Belgian*. 18th cent^y. L. 14 in., W. 1½ in. Given by Charles Cole, Esq. 413.-'72.

LAPPET of pillow-made lace, with running pattern of flowers and leaves outlined by a thick thread which has been stitched to the "gimp" of the flower or pattern. The "réseau" and make of the other portions are similar to those of Mechlin lace. Mechlin. *Belgian*. Period of Louis XV. 18th cent^y. L. 3 ft. 10 in., W. 2¾ in. Bought, 1297.-'72.

LAPPET (one of a pair) of pillow-made lace, with large scroll pattern of flowers and leaves, and waved edge. Mechlin. *Belgian*. 18th cent^y. L. of each, 1 ft. 8½ in., W. 3¼ in. Bought, 8l. 8s. the pair. 1299.-'72.

BORDER of pillow-made lace. Belonged formerly to Her Majesty Queen Charlotte. Mechlin. *Belgian*. 18th (?) cent^y. 6 in. by 3¼ in. Given by Mrs. Bury Palliser. 197.-'74.

TRIMMING of pillow-made lace. Pattern of trees, birds, and scrolls, with cupids blowing horns and shooting at winged and burning hearts. Mechlin. *Belgian*. 17th cent^y. 2 ft. 11 in. by 3½ in. Bought, 2l. 2s. 1400.-'74.

BORDER of pillow-made lace, with flower pattern outlined with thick thread. The "réseau" is of Mechlin manufacture. *Belgian*. Late 18th cent^y. L. 7 ft. 10 in., W. 1½ in. Bought, 2l. 4s. 6d. 534.-'75.

JABOT or CRAVAT of pillow-made lace, with ground of circular meshes, around each mesh are four little circles. Mechlin. *Belgian*. 18th cent^y. 13¼ in. square. Bought with 545 to 575, 150l.). 576.-'75.

BORDER of pillow-made lace. Sprigs, with running flower pattern on lower edge. Mechlin. *Belgian*. 18th cent^y. 20½ in. by 4 in. Given by Mrs. Bury Palliser. 1177.-'75.

See note as to pattern on 554.-'68.

BORDER of pillow-made lace. Sprigs, with running flower pattern on lower edge. Mechlin. *Belgian*. 18th cent^y. 10½ in. by 5 in. Given by Mrs. Bury Palliser. 1178.-'75.

CURVED BORDER or trimming for dress, of pillow-made ^{PILLOW-MADE} _{LACE} lace, with pattern of sprigs and dots. Mechlin. *Belgian*. Late 18th centy. 15 in. by 1 $\frac{7}{8}$ in. Given by Mrs. Hussey Gould. 445.-'77.

BORDER of pillow-made lace. One of two pieces, with pattern of roses and flowerets and an edging of rose leaves. Mechlin. *Belgian*. About 1865. 2 ft. 2 in. by 4 in. Bought, 2*l.* 15*s.* the two. 246.-'79.

The closely plaited portions of the flowers are more loosely worked than the older specimens of Mechlin lace. The thread is of finer quality than that usually employed in modern pillow laces.

BORDER LACE. One of two pieces. Mechlin lace, with pattern of roses and flowerets and an edging of rose leaves. *Belgian*. About 1865. 2 ft. 2 in. by 4 in. Bought, 2*l.* 15*s.* the two. 247a.-'79.

BORDER of pillow-made lace, with sprigs on the ground, and a running edge of flowers. Mechlin. *Belgian*. Late 18th centy. 5 ft. by 3 $\frac{1}{2}$ in. Bought, 1*l.* 18*s.* 6*d.* 35.-'80.

See remarks as to style of design on 554.-'68.

BORDER of pillow-made lace, with sprigs on the ground and a running edge of flowers and leaves. Mechlin. *Belgian*. Late 18th centy. 8 ft. 9 in. by 3 $\frac{3}{4}$ in. Bought, 3*l.* 15*s.* 36.-'80.

See remarks as to style of design on 554.-'68.

SCALLOPED BORDER of pillow-made lace, with running flower pattern and detached roses. Mechlin. *Belgian*. Middle of the 19th centy. 7 ft. 6 in. by 6 in. Bought, 7*l.* 10*s.* 40.-'80.

NEEDLEWORK
ON DRAWN
THREADS.

III.

FLEMISH.

NAPKIN of linen damask, scroll diaper pattern, with ornaments, among which occurs the pomegranate, with a border of vandykes of needle-point lace. *Flemish*. 16th cent^r. The lace is similar to the Italian Reticella of the 16th cent^r. 4 ft. 2 in. by 2 ft. 3 $\frac{1}{2}$ in. Bought (Bock Collⁿ). **8698.-'63.**

CUT WORK.

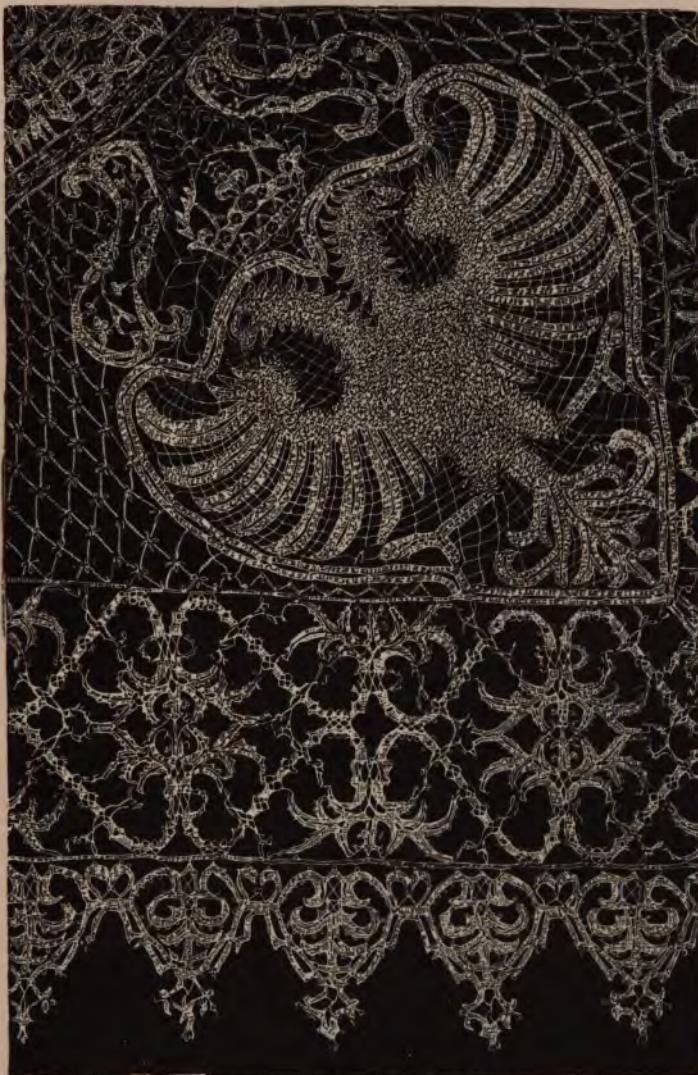
BORDER OF LINEX. The central portion is of cut work done in rectangular patterns with wheel ornament. The outer borders are of linen embroidered in satin stitch, and with little cut devices. Pattern of saltires and Greek border. *Flemish*. 16th cent^r. L. 21 in., W. 7 $\frac{1}{2}$ in. Bought (Bock Collⁿ). **1358.-'64.**

PILLOW-MADE
LACE.

BORDER of trefoil vandykes of pillow-made lace, made after the manner of "Merletti a piombini." *Flemish*. 17th cent^r. L. 1 ft. 2 $\frac{1}{2}$ in. W. 1 $\frac{1}{2}$ in. Bought (Bock Collⁿ), 17s. 6d. **1599.-'72.**

BED COVER of pillow-made work mounted on red silk.* The sixth circle from the centre is formed by the collar, with jewels of the Golden Fleece, and within the four corners are two-headed eagles, the Austrian arms, displayed, and surmounted by crowns, the heraldic indications of which are similar to those of ancient crowns of the German Empire. This is said to have belonged to King Philip IV. of Spain. *Flemish* or *Italian*. First half of 17th cent^r. 4 ft. 5 in. by 4 ft. 4 in. Bought (Robinson Collⁿ). (*Illustration XV.*) **270.-'80.**

This bed cover consists of strips and pieces of thread twisted and plaited on the pillow; ties are fastened between them, in many cases by means of little loops or stitches of thread. For instance, if the tail of one of the double-headed eagles which appear one in each of the four corners be examined, the tip will be seen to be composed of two narrow braids which terminate in a point. Following these two braids from this point upwards towards the body of the eagle, one comes to a junction three times the width of the two first braids. The threads of the off-shooting braids here running into one another are plaited together. No small loops, as in the end of the tail, holding the separate braids or tapes together are here observable. The plaiting of many threads proceeds through the body, the front soft plumage of the bird being imitated by means of small holes left in the plaiting, in each of which a small loose loop or "picot" of thread appears. The way



XV.

Portion of Bed Cover of Pillow-made Work. Flemish. First half of 17th Century.
No. 270.-'80, page 48.



in which the wings and pointed cresting on the necks of the bird are worked is similar. The cross-bars of twisted threads which hold the feathers of the outstretched wings in their place are separate details of twisting, and are looped into the edges of the feathers. This is also the case with the trellis-work which occupies the space between the central circular device and the square border. The style of work may perhaps be more easily traced by referring to specimen No. 1358.-'55, which is considered to be Italian work of the 17th century. In regard to an idea that the details of the design show that this piece has a Spanish origin it may be useful to remark that "the 'Order of the Fleece' was founded by Philip le Bon (Duke of Burgundy " and the Netherlands) on the 10th January 1429, the day of his marriage " with the Princess Isabella of Portugal. The number of the members was " originally fixed at 31, including the Sovereign as the head and chief of the " institution. They were to be 'Gentilshommes de nom d'armes sans reproche.' " In 1516, Pope Leo X. consented to increase the number to 52, including " the head. After the accession of Charles V. in 1519, the Austro-Spanish, " or rather the Spanish-Dutch, line of the house of Austria remained in " possession of the Order. In 1700 the Emperor Charles the VI. and King " Philip of Spain both laid claim to it. The former, however, on leaving " Spain, which he could not maintain by force of arms, took with him to " Vienna the archives of the Order, the inauguration of which he solemnized " there in 1713, with vast splendour; but Philip the V. of Spain declared " himself Grand Master, and formally protested at the Congress of Cambrai " (1721) against the pretensions of the German Emperor. The dispute, " though subsequently settled by the intercession of France, England, and " Holland, was frequently renewed, until the Order was tacitly introduced " into both countries, and it now passes by the respective names of the " Spanish or Austrian 'Order of the Golden Fleece,' according to the country " where it is issued."—(See p. 6, Sir Bernard Burke's Book of Orders, 1858.) The specimen is of a character which seems to point to its production by the hands of skilful workmen in some lace working centre. It appears likely that this important specimen is of Flemish manufacture. Spain, as is well known, imported a great deal of Flemish lace in the 17th century, Spain and Spanish Flanders being closely bound to one another. Spain, moreover, is not remarkable as having been at this period a lace producing country.

BORDER of pillow-made tape lace "à brides." *Flemish. TAPE LACE.*
17th centy. L. $12\frac{1}{2}$ in., W. $6\frac{1}{4}$ in. Bought (Bock Collⁿ),
17s. 1578.-'72.

BORDER of tape lace "à brides"; both "brides" and fillings-in or "modes" are of needle-point work. The pattern consists of a floral scroll ornament traced with a tape. *Flemish or Italian.* 17th or 18th centy. L. 2 ft. $1\frac{1}{2}$ in., W. 1 ft. $1\frac{1}{4}$ in. Bought (Bock Collⁿ), 1l. 6s. 1579.-'72.

There is apparently little in these tape laces by which the country of their origin may be identified. Sometimes they have been considered to be French, sometimes Flemish, sometimes Italian. The style of the pattern may be of assistance in determining such a question. In this case the pattern seems to be of bold Italian character. Much English lace done by amateurs is made like this specimen.

BORDER of tape arranged in floral scroll ornament "à brides"; both "brides" and fillings-in are of needle-point work. *Flemish or Italian.* 17th or 18th centy. L. 2 ft. 4 in., W. 4 in. Bought (Bock Collⁿ), 17s. 1586.-'72.
See remarks on 1579.-'72.

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seen standing between the Archangel Gabriel and the Virgin Mary, is **PILLOW-MADE LACE**. It is therefore refer to the descent of the Holy Ghost; and the bat, emblem, assigned by mediæval artists to the mother of the Saviour. The bat, of night and darkness, is an emblem of the Evil One, who is **utmost to destroy the effects of the Divine Incarnation and the second group, emblematic of the Atonement, represents the folded wings by the side of the two-handled chalice holding the chalice of the good Christian about to partake of the Holy**

church lace, of conventional pattern motives. In centre is a fanciful "réseau" resembles that of Valenciennes. 18th centy. L. 18½ in., W. 384.-'72.

made church lace, of conventional pattern. Tree placed between two trophies of serpents and around obelisks. This lace has, like 386.-'72, characteristics of Valenciennes and Mechlin laces. Flemish. 18th centy. L. 22 in., W. 6¾ in. Bought, 13s. 385.-'72.

BORDER of pillow-made church lace, of conventional pattern, consisting of bunches of flowers in ornamental pots. The ground or "réseau" is similar to that of Valenciennes lace. The pattern, however, is outlined with a thread in the style of the Mechlin laces. Flemish. 18th centy. L. 19¾ in., W. 6½ in. Bought, 13s. 386.-'72.

BORDER of pillow-made church lace, of conventional pattern of flowers in ornamental pots. This lace is similar to Valenciennes lace, and has no "cordonnet." Flemish. 18th centy. L. 20 in., W. 7¼ in. Bought, 13s. 387.-'72.

In the above pieces, which have been considered to be Italian, the conventional flower-pot of the Annunciation is introduced, with the addition, in No. 385, of a twisted serpent.

BORDER. Pillow-made lace "à réseau," with floriated scroll pattern, ornamented with tulips, primulas, and poppy-pods, acorns, &c. Flemish. 18th centy. L. 24 in., W. 7 in. Bought, 2l. 2s. 6d. 858.-'53.

BORDER OF AN ALB. Pillow-made lace, with ground or "réseau" of twisted threads, forming circular meshes divided from one another by four-pointed star shapes. In the pattern of scroll work is a fleur-de-lisé cross (the cross of St. James of Santiago). Along the lower edge of the lace are inserted two pieces of rough pillow lace (torchon), with lozenge or diamond pattern. The upper part of the main piece of lace is sewn to a strip of

TAPE LACE.

FLOUNCE of tape lace "à brides." The edges of the scroll forms are outlined with a cord; the fillings-in of the flowers, &c. are of various patterns done in twisted and plaited threads. The "brides" are of needlework. ? *Flemish*. 17th centy. L. 14 ft. 7 in., W. 11 $\frac{1}{4}$ in. Bought, 58*l.* 577.-'75.

BORDER. Pillow-made tape lace. The main lines of the pattern are linked together by twisted threads. ? *Flemish* or *Italian*. 17th centy. 10 in. by 4 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 1157.-'75.

PILLOW-MADE LACE.

TRIMMINGS for a dress, of pillow lace "à brides." *Flemish*. 17th centy. Five pieces (two pieces or borders, a pair of cuffs, and a front for a shirt-chemisette; 22 in. by 9 in., 4 ft. by 3 in., 4 in. by 4 in., 4 in. by 4 in. Bought, 3*l.* 12*s.* 597-597*c.*-'54.

BORDER of pillow-made lace "à brides picotées." *Flemish* or ? *Italian*. 17th centy. 2 ft. 6 $\frac{1}{2}$ in. by 4 $\frac{1}{2}$ in. Bought, 2*l.* 15*s.* 39.-'80.

This is a close and interesting pillow rendering of a Venetian needle-point pattern of the "punto tagliato a foliami" class.

BORDER of pillow-made lace "à brides picotées." *Flemish*. 17th centy. 7 ft. 9 in. by 4 $\frac{1}{2}$ in. Bought, 8*l.* 10*s.* 41.-'80.

Compare also with 39.-'80. The pattern of this specimen is remarkably flowing and well arranged within the border scroll.

BORDER of pillow-made lace of coarse thread, done in a convoluted pattern, with conventional foliage. *Flemish*, 17th centy. L. 2 ft. 5 in., W. 4 in. Bought (Bock Collⁿ), 17*s.* 1576.-'72.

BORDER of pillow-made lace, done in a convoluted pattern, portions of which are rendered in a pillow-made narrow tape. *Flemish*. 17th centy. L. 1 ft. 4 in., W. 2 $\frac{3}{4}$ in. Bought (Bock Collⁿ), 17*s.* 1577.-'72.

Compare also with 842.-'70.

BORDER of pillow-made church lace. This border came off the robe of a dressed ecclesiastical statuette. The pattern consists of symbolical figures placed upon a ground or "réseau." *Flemish*. 18th centy. L. 26 in., W. 2 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 558.-'68.

This curious piece of old lace is full of interesting symbolism of the Divine Incarnation and Atonement. The bird with outstretched wings is an emblem of the Holy Ghost. The double-handled vase holding three lilies in full bloom,

so often seen standing between the Archangel Gabriel and the Virgin Mary, is the favourite emblem, assigned by mediæval artists to the mother of the Saviour. **PILLOW-MADE LACE.** These symbols therefore refer to the descent of the Holy Ghost; and the bat, an ugly creature of night and darkness, is an emblem of the Evil One, who is ever working his utmost to destroy the effects of the Divine Incarnation and Atonement. The second group, emblematic of the Atonement, represents the peaceful dove with folded wings by the side of the two-handled chalice holding the Eucharist, symbolic of the good Christian about to partake of the Holy Sacrament.—*Canon Rock.*

BORDER of pillow-made church lace, of conventional pattern of floral and leafy motives. In centre is a fanciful vase. The ground or "réseau" resembles that of Valenciennes lace. *Flemish.* 18th centy. L. 18½ in., W. 7 in. Bought, 13s. 384.-'72.

BORDER of pillow-made church lace, of conventional pattern. ? an oak tree placed between two trophies of serpents twisted around obelisks. This lace has, like 386.-'72, characteristics of Valenciennes and Mechlin laces. *Flemish.* 18th centy. L. 22 in., W. 6¾ in. Bought, 13s. 385.-'72.

BORDER of pillow-made church lace, of conventional pattern, consisting of bunches of flowers in ornamental pots. The ground or "réseau" is similar to that of Valenciennes lace. The pattern, however, is outlined with a thread in the style of the Mechlin laces. *Flemish.* 18th centy. L. 19¾ in., W. 6½ in. Bought, 13s. 386.-'72.

BORDER of pillow-made church lace, of conventional pattern of flowers in ornamental pots. This lace is similar to Valenciennes lace, and has no "cordonnet." *Flemish.* 18th centy. L. 20 in., W. 7½ in. Bought, 13s. 387.-'72.

In the above pieces, which have been considered to be Italian, the conventional flower-pot of the Annunciation is introduced, with the addition, in No. 385, of a twisted serpent.

BORDER. Pillow-made lace "à réseau," with floriated scroll pattern, ornamented with tulips, primulas, and poppy-pods, acorns, &c. *Flemish.* 18th centy. L. 24 in., W. 7 in. Bought, 2l. 2s. 6d. 858.-'53.

BORDER OF AN ALB. Pillow-made lace, with ground or "réseau" of twisted threads, forming circular meshes divided from one another by four-pointed star shapes. In the pattern of scroll work is a fleur-de-lisé cross (the cross of St. James of Santiago). Along the lower edge of the lace are inserted two pieces of rough pillow lace (torchon), with lozenge or diamond pattern. The upper part of the main piece of lace is sewn to a strip of

GOLD AND
SILVER GIMP
AND THREAD
LACE.

BORDER of silver gimp, strips, and thread lace "à réseau," with angular scroll pattern. From the Treasury of St. Mary's Church, Dantzig. ? Dutch or French. 18th centy. 12 in. by 2 $\frac{1}{2}$ in. Bought, 5s. 874.-'75.

BORDER of gold and silver thread and gimp lace. The scrolls are of silver gimp; the "réseau" of gold thread. From the Treasury of St. Mary's Church, Dantzig. ? Dutch or French. 18th centy. 17 in. by 4 $\frac{1}{4}$ in. Bought, 5s. 869.-'75.

BORDER of gold thread gimp lace, with scalloped edges. From the Treasury of St. Mary's Church, Dantzig. ? Dutch or French. 18th centy. 14 in. by $\frac{3}{4}$ in. Bought, 1s. 871.-'75.

BORDER of gold thread and gold gimp, twisted and plaited, lace "à réseau." The pattern consists of alternate diamonds and blossoms of double gimp, with spots of close-lying gimp worked in a sort of "couching" or basket work. From the Treasury of St. Mary's Church, Dantzig. ? Dutch or French. 18th centy. 15 in. by 1 $\frac{7}{8}$ in. Bought, 3s. 870.-'75.

BORDER of gold and silver gimp and thread "à réseau." From the Treasury of St. Mary's Church, Dantzig. ? Dutch or French. 18th centy. 15 $\frac{1}{2}$ in. by 1 $\frac{1}{2}$ in. Bought, 3s. 872.-'75.

BORDER of gold and silver gimp and thread lace. From the Treasury of St. Mary's Church, Dantzig. ? Dutch or French. 18th centy. 15 in. by 1 $\frac{1}{2}$ in. Bought, 2s. 873.-'75.

BORDER of silver cord, gimp, and thread lace. From the Treasury of St. Mary's Church, Dantzig. ? Dutch or French. 17th centy. 16 $\frac{1}{2}$ in. by 1 $\frac{1}{2}$ in. Bought, 2s. 868.-'75.

SCALLOPED BORDER of silver gimp, strips, and thread lace "à réseau." From the Treasury of St. Mary's Church, Dantzig. ? Dutch or French. 18th centy. 14 $\frac{3}{4}$ in. by 2 $\frac{1}{2}$ in. Bought, 2s. 875.-'75.

SCALLOPED BORDER of silver strips and thread lace. From the Treasury of St. Mary's Church, Dantzig. ? Dutch or French. 18th centy. 13 in. by $\frac{7}{8}$ in. Bought, 2s. 876.-'75.

SCALLOPED BORDER of silver strips and thread lace. From the Treasury of St. Mary's Church, Dantzig. ? Dutch or French. 18th centy. 16 in. by $\frac{5}{8}$ in. Bought, 2s. 877.-'75.

SCALLOPED BORDER of silver thread and strips lace. From the Treasury of St. Mary's Church, Dantzig. ? Dutch or French. 18th centy. 14 $\frac{1}{2}$ in. by $\frac{3}{4}$ in. Bought, 2s. 878.-'75.

BORDER of silver gimp and thread lace. From the Treasury of St. Mary's Church, Dantzig. ? Dutch or French. 18th centy. 15 $\frac{1}{2}$ in. by 1 $\frac{7}{8}$ in. Bought, 3s. 879.-'75.

TRIMMING of silver thread and strip lace, worked in a guilloche pattern. From the Treasury of St. Mary's Church, Dantzig. ? Dutch or French. 18th centy. 16 in. by $\frac{3}{8}$ in. Bought, 1s. 880.-'75.

LACE. Gold narrow thread; loop pattern. From the Treasury of St. Mary's Church, Dantzig. ? Dutch or French. 18th centy. 12 in. by 1 $\frac{3}{4}$ in. Bought, 3s. 881.-'75.

SCALLOPED BORDER of gold thread gimp and flat strips lace, with square-meshed "réseau." From the Treasury of St. Mary's Church, Dantzig. ? Dutch or French. 18th centy. 14 in. by 3 $\frac{1}{2}$ in. Bought, 4s. 886.-'75.

SCALLOPED BORDER of gold thread and gold strips, twisted and plaited, lace. The pattern consists of riband-like scroll, with fan-like motives placed between the curves of the scroll. From the Treasury of St. Mary's Church, Dantzig. ? Dutch or French. 18th centy. 15 in. by 1 $\frac{1}{2}$ in. Bought, 3s. 887.-'75.

SCALLOPED BORDER of gold thread and gimp lace. From the Treasury of St. Mary's Church, Dantzig. ? Dutch or French. 18th centy. 14 in. by 1 $\frac{3}{4}$ in. Bought, s. 888.-'75.

SCALLOPED BORDER of gold thread and gold strips, twisted and plaited, lace "à réseau." From the Treasury of St. Mary's Church, Dantzig. ? Dutch or French. 18th centy. 10 $\frac{1}{2}$ in. by 2 $\frac{1}{2}$ in. Bought, 3s. 889.-'75.

SCALLOPED BORDER of gold thread lace "à réseau." From the Treasury of St. Mary's Church, Dantzig. ? Dutch or French. 18th centy. 9 $\frac{1}{2}$ in. by $\frac{7}{8}$ in. Bought, 1s. 890.-'75.

V.

FRENCH.

NEEDLEWORK
OR NET.

SQUARE of "lacis" or darned netting. With a figure of a pelican "in its piety." *French or Italian.* 16th centy. 3½ in. square. Given by Mrs. Bury Palliser. 760.-'68.

CURTAINS (two). Silk embroidery, on ground of purple net or "lacis," lined with blue canvas; interlaced pattern of flowers and red and green branches tied with ribbons, embroidered with floss silk in satin stitches, scalloped border of roses, &c. *French.* 17th centy. Each, L. 11 ft., W. 2 ft. 10 in. Bought (Soulages Collⁿ), 16^l. 5664, 5664a.-'59.

SQUARE of "lacis" or darned netting, with principal outlines done with a coarse thread run in the netting. Pattern, a vase of flowers. *French.* 17th centy. 6 in. by 6½ in. Given by Mrs. Bury Palliser. 1133.-'75.

SQUARE of "lacis" or darned netting, with principal outlines done with a coarse thread run in the netting. Pattern, a vase of flowers. *French.* 17th centy. 6 in. by 6¾ in. Given by Mrs. Bury Palliser. 1134.-'75.

DRAWN MUSLIN
EMBROIDERY. FLOUNCE of drawn and embroidered muslin. The pattern of vases, leaves, and squares of cross-bars is obtained by leaving undrawn muslin upon a net-work of drawn threads. Other ornamental detail (the festoons) are done in a sort of darning stich and chain stitch. *French.* 18th centy. L. 9 ft. 2 in., W. 9 in. Bought, 10^l. 1093.-'75.

NEEDLE-POINT
LACE IN
PROGRESS. PARCHMENT with needle-point lace in progress; the green parchment pattern is backed with a coarse linen. Point d'Alençon. *French.* About 1850. L. of lace 10½ in., W. 4½ in. Given by Mrs. Bury Palliser. 713.-'68.

See remarks, also, on 316.-'69.

NEEDLE-POINT
LACE. BORDER of needle-point lace. Rich flowing pattern, on the hexagonal button-hole stitched "brides" ground. Point d'Alençon. *French.* 17th centy. L. 3 ft., W. 3 in. Bought, 3^l. 3s. 850.-'53.

This beautiful and finely worked specimen is undoubtedly one of the early points of Alençon, when under the influence of Venetian teachers. *See also* remarks on 1298.-'72. It is sloped at each end to go round the top of a lady's dress, and the pattern diverges on each side from the centre.





XVI.

Part of a Flounce of Needlepoint Lace. Point d'Alençon. Early 18th Century.
French.
No. 553.-'68, page 57.





XVII.

Part of a Lappet of Needlepoint Lace. Point d'Alençon. French. 18th century.
No. 541.-'54, page 57.

CAP CROWN of needle-point lace, with hexagonal "brides" <sup>NEEDLE-POINT
LACE.</sup> ground. Point d'Alençon. *French.* Period of Louis XIV.
17th centy. L. 12 in., W. 14½ in. Bought, 1l. 552.-'68.

APRON or "tablier" of needle-point lace, scalloped, with pattern of pine-apples, flowers, leaves, and conventional forms upon a hexagonal ground of "brides à picots." Point d'Alençon *French.* 17th centy. L. at bottom, 3 ft. 7 in., depth, 9 ft. 1½ in. Bought, 26l. 15s. 6d.
. 747.-'70.

A SMALL PIECE of needle-point lace. "Point d'Alençon," with pattern of rosettes, ovals, and crescents, and a wreathed edge enclosing the letters (which hang upside down), (p) "ensez vous." *French.* Early 18th centy. 5 in. by 3 in. Given by Messrs. Howell, James, & Co.
364.-'76.

PART OF A FLOUNCE of needle-point lace, with festoons of flowers and ornament upon hexagonal "brides" ground. A riband ornament along the lower edge of the flounce is filled in with the Point d'Alençon "réseau." Point d'Alençon. *French.* Period of Louis XIV. 18th centy. L. 7 ft. 3 in., W. 6½ in. Bought, 9l. 4s. (*Illustration XVI.*)
553.-'68.

BORDER of needle-point lace. Point d'Alençon. *France.* 18th centy. L. 4 ft. 6 in., W. 1¼ in. Bought, 13s.
854.-'53.

This is of an early pattern, *see* Specimen 357.-'68 in respect of the wheel hexagonal devices.

BORDER of needle-point lace. Point d'Alençon. *France.* 18th centy. L. 4 ft., W. 2½ in. Bought, 1l. 5s. 853.-'53.

LAPPET of needle-point lace. Design of flowers, and a tree hung with shield, behind which are two flags and two Tribune's "fasces" upon the Alençon "réseau" ground. The specimen is particularly rich in the geometric "modes" similar in style to ornament in early "Reticella" work, as well as in varieties of the hexagonal and wheel device, called also a May flower device. Point d'Alençon. *French.* 18th centy. L. 4 ft. 6 in., W. 4½ in. Bought, 5l. 10s. (*Illustration XVII.*)
541.-'54.

NARROW EDGING of needle-point lace. Point d'Alençon. *French.* 18th centy. L. 2 ft. 9 in., W. 1¼ in. Bought, 1l. 4s. 2d.
1367.-'55.

NEEDLE-POINT
LACE.

LAPPET of needle-point lace. Rich ground of hexagonal devices, upon which are scattered foliage and flowers. Period of Louis XV. Point d'Alençon. French. 18th centy. L. 21 in., W. 3½ in. Given by Mrs. Bury Palliser.

357.-'68.

This beautiful lappet was purchased at Genoa, where lace of similar workmanship is termed "Argentella." (See Phot. XIII., Ancient needle-point and pillow lace, published by the Arundel Society.) The kind of May-flower pattern of the ground is remarkably elegant and rich. It was supposed to be of Italian workmanship, though the very fine ground introduced in the "modes" of the riband pattern is the true Alençon "réseau" stitch. M. Dupont Auberville claims it for Alençon, asserting he has met with the same ground on point undoubtedly the produce of that manufacture. He calls it "réseau rosacé." A fine flounce belonging to Mrs. Alfred Morrison is ornamented with "réseau rosacé," and is undoubtedly a piece of Point d'Alençon." (See p. 7, Ancient needle-point and pillow lace, and *see also* remarks as to specimen 1873.-'74.)

BORDER of needle-point lace, with pattern of large and small sprigs upon an hexagonal "brides" ground—*see* remarks as to 529.-'75. Point d'Alençon. French. Early 18th centy. L. 2 yds., W. 2½ in. Bought, 5l.

60.-'70.

LAPPET (one of a pair) of needle-point lace. The design consists of three "rococo"-framed compartments of pointed shape. In these compartments, filled in with a ground of "Point d'Alençon réseau" are bunches of flowers, upon the "cordonnnet" of some of which are little "picots." Now the ground at the lower end of the lappet is, like that of other portions adjoining the borders of the lappet, of hexagonal "brides;" and these brides have usually been held to be the distinctive mark of "Point d'Argentan." Point d'Alençon. French. 18th centy. L. 2 ft., W. 4½ in. Bought, 8l. 1298.-'72.

It will thus be observed that here we have combination of what are considered as distinguishing features of two supposed separate classes of lace. This combination seems to conclusively refute such a supposition; and since Alençon was the town specially patronized by Colbert for the founding of a lace manufacture, at which Venetian workers gave instruction in their craft, it is perhaps more correct to call this lace "Point d'Alençon" than by any other name. Compare, also, details of design with those which are worked in the pillow-made lappet.

LAPPET of needle-point lace, with pattern of large and small flowers set upon a ground of hexagonal and wheel devices. This sort of design has sometimes been called "Argentella;" the origin of this title is obscure, although it was presumed to imply that the lace so called was made in Genoa or in Venice. Another theory as to the origin of the title is that it may have been an Italianised name for an Argentan point more delicate than the

ordinary Point d'Argentan. A distinctive mark of the French lace Point d'Alençon is the outline or "cordonnet" which runs along the various forms or stems, and is done in button-hole stitches closely cast over a thread. In this specimen the "cordonnet" is of such workmanship. The hexagonal wheel device is often to be seen introduced into flounces of Point d'Alençon, of which other portions are composed of the ordinary Alençon ground or "réseau," and fillings-in or "modes" Point d'Alençon. *French.* 18th centy. L. 3 ft. 10 $\frac{1}{2}$ in. Bought, 10*l.* 1373.-'74.

SQUARE CAPS, or "pale" for covering the paten, of needle-point lace, "à réseau"; with a thread, and not the usual button-hole stitched "cordonnet." In the centre is the sacred monogram surrounded by rays of glory, and by the instruments of the Passion, the dice, the coat, the crown of thorns, the cock, ladder, hammer, and pinchers, &c. Point d'Alençon. *French.* 18th centy. 5 $\frac{1}{2}$ in. by 5 $\frac{1}{4}$ in. Bought (with 545 to 576), 150*l.* 555.-'75.

BORDER, needle-point lace, with pattern of sprigs of leaves and flowers. Point d'Alençon. *French.* Period of Louis XV. 18th centy. L. 2 ft. 4 $\frac{1}{2}$ in., W. 1 $\frac{3}{4}$ in. Bought, 15*s.* 838.-'68.

LAPPET (one of a pair) of needle-point lace, with hexagonal "brides" ground (so-called Point d'Argentan), with pattern of running and intertwining flower pattern. Point d'Alençon. *French.* Period of Louis XV. 18th centy. L. 23 in. W. 4 in. Bought, 15*l.* 15*s.* 537.-'75.

See remarks as to Argentan and Alençon (1298.-'72).

BORDER of needle-point lace. Two pieces joined together. The pattern is composed of oval compartments framed in riband ornament, and filled with bunches of flowers. The main ground is of hexagonal "brides." The ribands are filled in with fine point stitches showing varieties of diaper patterns, similar to those to be seen in the "modes" of Venetian heavy point laces, and with Point d'Alençon "réseau." Point d'Alençon. *French.* Period of Louis XV. 18th centy. L. of each, 2 ft. 1 $\frac{1}{2}$ in., W. 3 $\frac{1}{2}$ in. Bought, 11*l.* 0*s.* 6*d.* 539.-'75.

This further confirms the remarks in respect of "Argentan and Alençon" *see* 1298.-'72.

PPET (one of a pair) of needle-point lace, with pattern ^{NEEDLE-POI}
irregular scrolls and sprigs, and triple border. Point ^{LACE.}

Alençon. *French.* Late 18th centy. Entire L. 5 ft.
W. 5 in. Bought, 15*l.* 14*s.* the pair. 529.-'75.

lls and little sprigs are upon a small hexagonal "brides" ground
workmanship. On each side of each hexagon some eight button-
re cast within the length of the 32nd of an inch.

eedle-point lace, with running and interlacing
tern on hexagonal "brides" ground. Point
on. *France.* Period of Louis XV. 18th centy.
of each, 2 ft. 3 in., W. 2*3*₄ in. Bought, 7*l.* 17*s.* 6*d.*
538, 538*a.*-'75.

BORDER of needle-point lace, with pattern of floral festoons
on a spotted ground and a waved border of conventional
design. Point d'Alençon. *French.* 19th centy. 2 ft.
3 in. by 7 in. Bought, 5*l.* 10*s.* 31.-'80.

BORDER of needle-point lace, sprig and chain pattern, with
varied grounds and fillings. Point d'Alençon. *French.*
18th centy. 6 ft. by 2*1*₂ in. Bought, 6*l.* 10*s.* 32.-'80.

Similar to 1588.-'72.

SLEEVE TRIMMING of needle-point lace, with large flowing
flower pattern. Point d'Alençon. *French.* 17th or 18th
centy. L. 2 ft. 9 in., greatest W. 6 in. Bought, 6*l.* 10*s.*
33.-'80.

The fillings-in of this piece should be noted. That which predominates
is of the hexagonal "brides picotées."

TRIANGULAR PIECE of needle-point lace. Point d'Alençon,
the ground of twisted and looped threads (*see also*
1301.-'72), powdered with bees. Said to have belonged
to the Empress Marie Louise. *French.* About 1810.
L. 30 in., W. 14 in. Given by Mrs. Henley. 3544.-'52.

The late Mrs. Palliser considered that this probably was part of the bed
furniture made by order of Napoleon I. on the occasion of his marriage
with the Empress Marie Louise. Tester, curtains, coverlet, and pillow-cases
were all of Point d'Alençon, powdered with bees. The amount of labour
bestowed on so large a piece was evidently considerable.

BORDER of needle-point lace, with pattern of small
sprigs and border of pendant pine-apples and blossoms.
Point d'Alençon. *French.* About 1850. 5 ft. by 4*1*₂ in.
Bought, 6*l.* 10*s.* 243.-'79.

FAN MOUNT of modern Point d'Alençon lace. The guards
and sticks of carved ivory by Boisevin, the sticks painted

NEEDLE-POINT LACE. BORDER LACE of needle-point lace. Point d'Alençon. *French.* 18th centy. Period of Louis XV. L. 18½ in., W. 2¾ in. Bought, 6l. 542.-'75.

LAPPET (one of a pair) of needle-point lace, with flower pattern. Point d'Alençon. *French.* Period of Louis XV. 18th centy. L. 2 ft. 8 in., W. 4½ in. Bought, 5l. 5s. 543.-'75.

CAP CROWN of needle-point lace, "à réseau." Point d'Alençon. Period of Louis XV. *French.* 18th centy. 10½ in. by 6½ in. Bought, 5l. 5s. 544.-'75.

BORDER of needle-point lace, with pattern of sprigs scattered over a loosely (compare ground of 529.-'75 with this) made ground or "réseau," and a border of miniature trees alternating with inverted crescent shapes, and an edging of little squares filled in with "réseau," and a star "mode." Sprig pattern with crescents in border. Point d'Alençon. *French.* 18th centy. Period of Louis XVI. L. 27 in., W. 3½ in. Bought, 2l. 15s. 2d. 836.-'68.

BORDER of needle-point lace. Pattern of flower sprigs, scattered upon a "réseau" of thick thread, which was a deteriorated substitute for, of later date than, the small hexagonal "brides" ground. The edging consists of a series of odd-shaped compartments filled in with fine "Alençon réseau." Point d'Alençon. *French.* 18th centy. L. 1 ft. 7½ in., W. 3½ in. Bought (Bock Colln), 1l. 6s. 1588.-'72.

CAP of needle-point lace. The pattern consists of little bunches of flowers, sprigs, &c. scattered over the ground. Point d'Alençon. *French.* Late 18th centy. L. 10 in., W. 9 in. Bought, 1l. 10s. 1294.-'72.
See Note as to pattern on 554.-'68.

FRAGMENT of needle-point lace. Point d'Alençon. *French.* About 1770. L. 7½ in., W. 3½ in. Given by Mrs. Bury Palliser. 714.-'68.

FRAGMENT of needle-point lace. Point d'Alençon. *French.* About 1770. L. 7 in., W. 3½ in. Given by Mrs. Bury Palliser. 715.-'68.

BORDER of needle-point lace, with loosely made "réseau" (compare it with that of 529.-'75). The ground powdered with leaflets and spots, the edge a row of sprigs and large leaves. Point d'Alençon. *French.* 18th centy. L. 2 ft. 8½ in., W. 7 in. Bought, 10l. 10s. 1301.-'72.
This is of a make subsequent to that of 529.-'75, and the workmanship is less precise and compact.

LAPPET (one of a pair) of needle-point lace, with pattern of irregular scrolls and sprigs, and triple border. Point d'Alençon. *French*. Late 18th centy. Entire L. 5 ft. 3 in., W. 5 in. Bought, 15*l.* 14*s.* the pair. 529.-'75.

The scrolls and little sprigs are upon a small hexagonal "brides" ground of compact workmanship. On each side of each hexagon some eight button-hole stitches are cast within the length of the 32nd of an inch.

BORDER of needle-point lace, with running and interlacing flower pattern on hexagonal "brides" ground. Point d'Alençon. *France*. Period of Louis XV. 18th centy. L. of each, 2 ft. 3 in., W. 2*3*/₄ in. Bought, 7*l.* 17*s.* 6*d.* 538, 538a.-'75.

BORDER of needle-point lace, with pattern of floral festoons on a spotted ground and a waved border of conventional design. Point d'Alençon. *French*. 19th centy. 2 ft. 3 in. by 7 in. Bought, 5*l.* 10*s.* 31.-'80.

BORDER of needle-point lace, sprig and chain pattern, with varied grounds and fillings. Point d'Alençon. *French*. 18th centy. 6 ft. by 2*1*/₄ in. Bought, 6*l.* 10*s.* 32.-'80.

Similar to 1588.-'72.

SLEEVE TRIMMING of needle-point lace, with large flowing flower pattern. Point d'Alençon. *French*. 17th or 18th centy. L. 2 ft. 9 in., greatest W. 6 in. Bought, 6*l.* 10*s.* 33.-'80.

The fillings-in of this piece should be noted. That which predominates is of the hexagonal "brides picotées."

TRIANGULAR PIECE of needle-point lace. Point d'Alençon, the ground of twisted and looped threads (*see also* 1301.-'72), powdered with bees. Said to have belonged to the Empress Marie Louise. *French*. About 1810. L. 30 in., W. 14 in. Given by Mrs. Henley. 3544.-'52.

The late Mrs. Palliser considered that this probably was part of the bed furniture made by order of Napoleon I. on the occasion of his marriage with the Empress Marie Louise. Tester, curtains, coverlet, and pillow-cases were all of Point d'Alençon, powdered with bees. The amount of labour bestowed on so large a piece was evidently considerable.

BORDER of needle-point lace, with pattern of small sprigs and border of pendant pine-apples and blossoms. Point d'Alençon. *French*. About 1850. 5 ft. by 4*1*/₄ in. Bought, 6*l.* 10*s.* 243.-'79.

FAN MOUNT of modern Point d'Alençon lace. The guards and sticks of carved ivory by Boisevin, the sticks painted

NEEDLE-POINT
LACE.

NEEDLE-POINT
LACE.

also with groups of figures in the costume of the period of Henri III. Made by Alexandre. *French.* 1860-70. F. 11½ in., W., when open, 21½ in. Bought, 60*l.*

542.-'71.

IMITATION
NEEDLE-POINT
LACE.

BORDER of imitation Point d'Alençon. The ground or "réseau" is of knotted net. The flowers are filled in with small pieces of linen, and are fastened to the net by stitches which also hold the twisted thread outlines, the substitute for the "cordonnet" (ordinarily of fine button-hole stitches) to the little bits of linen. The fillings in are of inferior and loose point lace stitches. *French.* ? 19th centv. L. 1 ft. 9½ in., W. 2½ in. Bought (Bock Colln), 1*l.* 6*s.*

1587.-'72.

PILLOW-MADE
LACE.

LAPPET (one of a pair) of pillow-made lace. The "réseau" should be examined, as showing a more elaborate plaiting than that of the main portion of No. 1179.-'75. Valenciennes. *French.* 18th centy. L. 3 ft. 3½ in. W. 3¾ in. Bought, 1*l.* 4*s.*

550.-'68.

LAPPET (one of a pair) of pillow-made lace. The diamond shaped and closely-plaited meshes of the "réseau" should be noticed. Compare it with that of 837.-'68. Valenciennes. *French.* Period of Louis XVI. Late 18th centy. L. 22 in., W. 3½ in. Bought, 12*s.* 551.-'68.

BORDER of pillow-made lace. Zig-zag ornament upon a ground of "vrai réseau." Valenciennes. *French.* Early 18th centy. L. 10½ in., W. 1½ in. Given by Mrs. Bury Palliser.

716.-'68.

BORDER of pillow-made lace, scalloped. Pattern of floral and leafy sprays upon the "vrai réseau" ground. Valenciennes. *French.* 18th centy. L. 24 in., W. 2 in. Bought, 8*s.*

325.-'69.

BORDER of pillow-made lace, with plain and scanty flower pattern upon the closely-plaited "vrai réseau." Valenciennes. *French.* Late 17th centy. L. 7 ft., W. 1¾ in. Bought, 15*s.* 6*d.*

533.-'75

LAPPET of pillow-made lace, with running flower pattern upon a six-pointed star meshed "réseau," similar to that in specimen 531.-'75. Valenciennes. *French.* 18th centy. 25 in. by 3¾ in. Given by Mrs. Bury Palliser.

1179.-'75.

(See also remarks in respect of 1302.-'72.) The upper part of this lappet will be seen to be made up of two pieces; the narrowest of which has a groundwork of the "vraie Valenciennes" réseau, which should be noted for the sake of comparison with other "réseaux."

CHILD'S SHIRT. Edged with pillow-made lace. Valenciennes. *French.* Diam. of lace, $\frac{7}{8}$ in. Given by Rev. R. Brooke. *PILLOW-MADE LACE.* 975.-'64.

PIECE of pillow-made edging. Valenciennes. *French.* 19th centy. L. 6 ft., W. $\frac{7}{8}$ in. Bought. 4761.-'54.

BORDER of pillow-made lace. Pattern of sprigs and dots, with a scalloped border ornamented with wheels and stars. Imitation Valenciennes. *French.* 19th centy. 18 $\frac{1}{2}$ by 2 $\frac{1}{2}$ in. Given by Mrs. R. Ford. 1198.-'75.

BORDER of pillow-made lace. Scroll floral pattern, with filling of the wheel device called sometimes "œil de perdreau." "Fausses Valenciennes." *French.* 17th centy. L. 6 ft. 2 in., W. 2 $\frac{3}{8}$ in. Bought, 3*l.* 163.-'65.

KERCHIEF. Cambrie, trimmed with pillow-made lace. "Fausses Valenciennes." *French.* Middle of 17th centy. L. of lace, 2 ft. 10 in., greatest depth, 9 in. Bought, 2*l.* 130.-'70.

BORDER of pillow-made lace. Fausses Valenciennes. *French.* Middle of 17th centy. L. 7 ft. 2 in., W. 3 in. Bought, 1*l. 5s.* 131.-'70.

BORDER of pillow-made lace. "Fausses Valenciennes." *French.* 17th centy. L. 19 in., W. 3 $\frac{1}{2}$ in. Given by Mons. G. Berger. 416.-'72.

BORDER of pillow-made lace. "Fausses Valenciennes." *French.* 18th centy. L. 21 in., W. $\frac{1}{2}$ in. Given by Lady Cole. 613a.-'53.

See note on 837.-'68.

BORDER of pillow-made lace, with scalloped edge. "Fausses Valenciennes." *French.* 18th centy. L. 3 ft., W. 1 $\frac{1}{2}$ in. Bought, 5*s.* 862.-'53.

COLLAR of pillow-made lace. This specimen is made up of five pieces of similar lace carefully joined together. The pattern consists of a conventional floral design, with fillings-in of a closely plaited "réseau," and of the wheel device (œil de perdreau). Fausses Valenciennes. *French.* 18th centy. L. 3 ft. 5 in., W. 5 $\frac{1}{4}$ in. Bought, 3*l.* 167.-'65.

BORDER of pillow-made lace. "Fausses Valenciennes." *French.* 18th centy. L. 11 $\frac{1}{2}$ in., W. 2 $\frac{1}{8}$ in. Given by Mrs. Bury Palliser. 743.-'68.

also with groups of figures in the
of Henri III. Made by Al... Lille. French. About
F. 11½ in., W., when open. Bought, 5s. 326.-'69.
1141.-'68.

BORDER of imitation of pillow-made lace, with flowing
"réseau" is of and vine leaves. Lille or Arras.
with small pi... L. 3 ft. 5½ in., W. 4½ in. Bought.
stitches w... 541.-14.-'68.

Specimens of the qualities that of Bockinghamshire lace; the
the substance of the lace, and the reseau are also features of Bocking-
button lace. The lace has specific distinctive marks. It is difficult to
filler. 1794 French
F 1794 French lace, with application in Bockinghamshire.
1794 French lace. Arras. French. 18th cent.
L. 10 ft. 7½ in., W. 6 in. Given by Mrs. Bury Palliser.
724.-'68.

Specimen of pillow-made lace. Arras. French. 18th cent.
L. 10 ft. 7½ in., W. 3½ in. Given by Mrs. Bury Palliser.
728.-'68.

PIECE of pillow-made lace, with pattern of vases with flowers
and sprigs. Arras. French. 18th cent. 4 ft. 6 in.
by 3 ft. 1½ in. Bought. 11. 1s. 536.-'75.
A large specimen of Lille pillow-made lace, with designs of the latter
half of the 18th century.

BAND of pillow-made lace. A piece of insertion. Pattern
of flowers and lozenges. Arras. French. 19th cent.
13 in. by 4½ in. Given by Mrs. Bury Palliser.
1172.-'75.

PIECE of pillow-made white thread lace made at Bayeux.
Pattern consists of floral and leafy framework about a
suspended basket of flowers. French. Early in 19th
cent. L. 11 in., D. 3½ in. Given by Mrs. Bury
Palliser. 232.-'69.

BORDER of pillow-made lace. (Compare with 1141.-'75,
1143.-'75.) Flower-pot pattern, with ground of meshes,
known as the "fond Chant." Chantilly. French.
18th cent. L. 20 in. W. 4 in. Bought, 6s. 868.-'53.
Chant is an abbreviation of Chantilly.

BORDER of pillow-made silk lace, in pattern of scrolls.
French. 18th cent. L. 6 ft. 6 in., W. 4 in. Bought, 4s.
1045.-'55.

PIECE of pillow-made silk blonde. of maize and wheat
pattern, for application to a dress. French. 19th cent.
L. 4 ft., W. 4½ in. Bought, 11. 873.-'53.

BORDER of pillow-made silk blonde lace. ? Caen or Bayeux. *French.* 19th centy. L. 11 in., W. 4 in. <sup>PILLOW-MADE
LACE.</sup> Bought, 1s. 11d. 1177.-'55.

BORDER of pillow-made silk blonde lace. ? Caen or Bayeux. *French.* Modern. L. 12 in., W. 5½ in. Bought, 4s. 6d. 1183.-'55.

CAP CROWN, part of pillow-made silk blonde. ? Caen or Bayeux. *French.* 19th centy. L. 10½ in., W. 6 in. Bought, 6s. 3d. 1184.-'55.

BORDER of pillow-made silk blonde lace. ? Caen or Bayeux. *French.* 19th centy. L. 50 in., W. 2 in. Bought, 6s. 5d. 1188.-'55.

BORDER of pillow-made silk blonde lace. ? Caen or Bayeux. *French.* 19th centy. L. 28 in., W. 3 in. Bought, 4s. 6d. 1189.-'55.

BORDER of pillow-made silk blonde lace. ? Caen or Bayeux. *French.* 19th centy. L. 36 in., W. 3 in. Bought, 5s. 6d. 1190.-'55.

BORDER of pillow-made white silk blonde, with pattern of bold flower border and small leaves. Caen. *French.* 19th centy. L. 2 ft., W. 6¾ in. Bought, 5s. 840.-'68.

BORDER of pillow-made silk blonde, with conventional flower pattern. Made at Bayeux. *French.* 19th centy. L. 10½ in., W. 5¼ in. Given by Mrs. Bury Palliser. 229.-'69.

The open work, in twisting the silk threads to form the petals, &c. of the flowers, is termed "Grillé," in contradistinction to the closely plaited portions which are called "matte."

INSERTION of pillow-made silk blonde. Repeating blossom pattern. Made at Bayeux. *French.* Modern. L. 4¾ in. W. 1½ in. Given by Mrs. Bury Palliser. 230.-'69.

BORDER of pillow-made silk blonde, with bold pattern of leaves and flowers. Made at Bayeux, and termed "blonde mate." *French.* 19th centy. L. 21 in., W. 5 in. Given by Mrs. Bury Palliser. 231.-'69.

The above are specimens of three kinds of blonde made in Normandy, in the department of Calvados. No. 229 is made like the Chantilly, the same silk being used for the flower and ground. In No. 230 the flower is made with a different silk, as it is in most of the machine-made blondes of Calais and Nottingham. The showy, large pattern, No. 231, is made for the Spanish mantillas.

PILLOW-MADE LACE. BORDER of pillow-made lace. (?) Lille. *French.* About 1850. L. 24 in., W. 3 $\frac{1}{4}$ in. Bought, 5s. 326.-'69.
See also remarks upon 841.-'68.

LAPPET (one of a pair) of pillow-made lace, with flowing pattern of grapes and vine leaves. Lille or Arras. *French.* 18th centy. L. 3 ft. 5 $\frac{1}{2}$ in., W. 4 $\frac{1}{4}$ in. Bought, 2l. 2s. the pair. 841.-1a.-'68.

The workmanship of this resembles that of Buckinghamshire laces; the fillings-in and the little spots upon the *réseau* are also features of Buckinghamshire lace. In the absence of specific distinctive marks, it is difficult to say in which of the two countries this lace was made. In 1794 French emigrant lace makers found employment in Buckinghamshire.

BORDER of pillow-made lace. Arras. *French.* 18th centy. L. 13 $\frac{1}{2}$ in., W. 6 in. Given by Mrs. Bury Palliser. 724.-'68.

BORDER of pillow-made lace. Arras. *French.* 18th centy. L. 10 $\frac{3}{4}$ in., W. 3 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 728.-'68.

VEIL of pillow-made lace, with pattern of vases with flowers and sprigs. Arras. *French.* 18th centy. 4 ft. 6 in. by 3 ft. 1 $\frac{1}{2}$ in. Bought, 1l. 1s. 536.-'75.

A large specimen of Lille pillow-made lace, with designs of the latter half of the 18th century.

BAND of pillow-made lace. A piece of insertion. Pattern of flowers and lozenges. Arras. *French.* 19th centy. 13 in. by 4 $\frac{1}{4}$ in. Given by Mrs. Bury Palliser. 1172.-'75.

PIECE of pillow-made white thread lace made at Bayeux. Pattern consists of floral and leafy framework about a suspended basket of flowers. *French.* Early in 19th centy. L. 11 in., D. 3 $\frac{1}{4}$ in. Given by Mrs. Bury Palliser. 232.-'69.

BORDER of pillow-made lace. (Compare with 1141.-'75, 1143.-'75.) Flower-pot pattern, with ground of meshes, known as the "fond Chant." Chantilly. *French.* 18th centy. L. 20 in. W. 4 in. Bought, 6s. 868.-'53.
Chant is an abbreviation of Chantilly.

BORDER of pillow-made silk lace, in pattern of scrolls. *French.* 18th centy. L. 6 ft. 6 in., W. 4 in. Bought, 4s. 1045.-'55.

PIECE of pillow-made silk blonde, of maize and wheat pattern, for application to a dress. *French.* 19th centy. L. 4 ft., W. 4 $\frac{1}{2}$ in. Bought, 1l. 873.-'53.

BORDER of pillow-made silk blonde lace. ? Caen or Bayeux. *French.* 19th centy. L. 11 in., W. 4 in. <sup>PILLOW-MADE
LACE.</sup> Bought, 1s. 11d. 1177.-'55.

BORDER of pillow-made silk blonde lace. ? Caen or Bayeux. *French.* Modern. L. 12 in., W. 5½ in. Bought, 4s. 6d. 1183.-'55.

CAP CROWN, part of pillow-made silk blonde. ? Caen or Bayeux. *French.* 19th centy. L. 10½ in., W. 6 in. Bought, 6s. 3d. 1184.-'55.

BORDER of pillow-made silk blonde lace. ? Caen or Bayeux. *French.* 19th centy. L. 50 in., W. 2 in. Bought, 6s. 5d. 1188.-'55.

BORDER of pillow-made silk blonde lace. ? Caen or Bayeux. *French.* 19th centy. L. 28 in., W. 3 in. Bought, 4s. 6d. 1189.-'55.

BORDER of pillow-made silk blonde lace. ? Caen or Bayeux. *French.* 19th centy. L. 36 in., W. 3 in. Bought, 5s. 6d. 1190.-'55.

BORDER of pillow-made white silk blonde, with pattern of bold flower border and small leaves. Caen. *French.* 19th centy. L. 2 ft., W. 6¾ in. Bought, 5s. 840.-'68.

BORDER of pillow-made silk blonde, with conventional flower pattern. Made at Bayeux. *French.* 19th centy. L. 10½ in., W. 5¼ in. Given by Mrs. Bury Palliser. 229.-'69.

The open work, in twisting the silk threads to form the petals, &c. of the flowers, is termed "Grillé," in contradistinction to the closely plaited portions which are called "matte."

INSERTION of pillow-made silk blonde. Repeating blossom pattern. Made at Bayeux. *French.* Modern. L. 4¾ in. W. 1½ in. Given by Mrs. Bury Palliser. 230.-'69.

BORDER of pillow-made silk blonde, with bold pattern of leaves and flowers. Made at Bayeux, and termed "blonde mate." *French.* 19th centy. L. 21 in., W. 5 in. Given by Mrs. Bury Palliser. 231.-'69.

The above are specimens of three kinds of blonde made in Normandy, in the department of Calvados. No. 229 is made like the Chantilly, the same silk being used for the flower and ground. In No. 230 the flower is made with a different silk, as it is in most of the machine-made blondes of Calais and Nottingham. The showy, large pattern, No. 231, is made for the Spanish mantillas.

PILLOW-MADE
LACE.

VEIL of pillow-made silk blonde, with large flower pattern. Probably made at Caen, and called "blonde mate." *French.* 19th centy. 50 in. by 35. in. Bought, 4*l.* 906.-'75.

LADY'S SLEEVE, "manchette d'hiver," of pillow-made silk lace, embroidered with white chenille. *French.* 18th centy. L. 3 ft., W. 9 in. Bought, 4*s.* 1*d.* 1043.-'55.

LADY'S SLEEVE, "manchette d'hiver," of pillow-made silk lace, embroidered with white chenille. *French.* 19th centy. L. 3 ft., W. 9 in. Bought, 4*s.* 1*d.* 1044.-'55.

The companion sleeve of No. 1043.

PORTION OF A FLOUNCE of pillow-made silk lace, with chenille run into "réseau" to form the pattern. "Chenille blonde." *French.* 19th centy. L. 16 in., W. 7*½* in. Given by Mrs. Bury Palliser. 844.-'68.

BORDER of pillow-made silk lace, with thread of chenille run into the ground and along the edgings. "Chenille blonde." *French.* 19th centy. L. 22*½* in., W. 1*½* in. Given by Mrs. Bury Palliser. 845.-'68.

BORDER of pillow-made silk blonde lace, worked with silver threads similarly to No. 673.-'75. *French.* 19th centy. L. 32 in., W. 3*½* in. Bought, 13*s.* 3*d.* 1185.-'55.

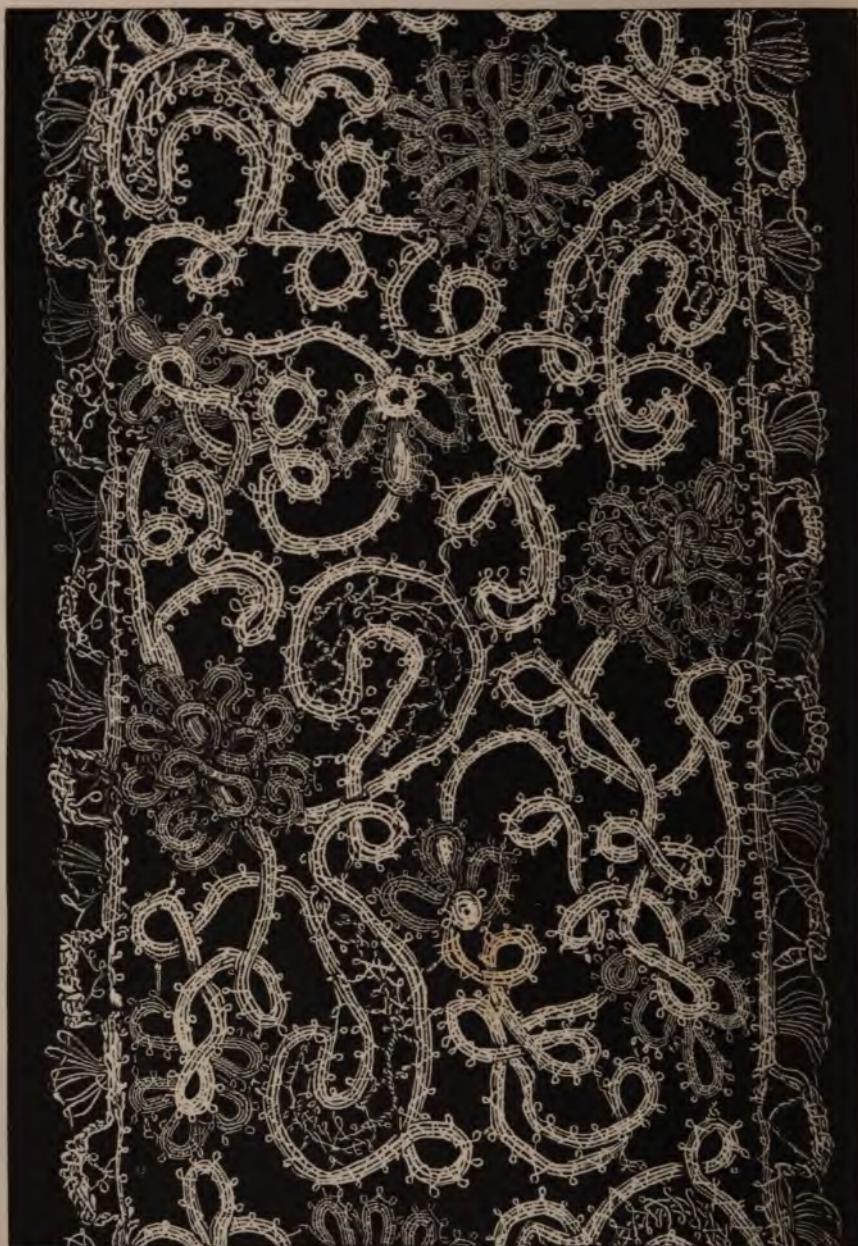
BORDER of pillow-made silk blonde lace, worked with silver thread similarly to No. 673.-'75. Imitation of silver blonde. *French.* 19th centy. L. 35 in. W. 3 in. Bought, 12*s.* 6*d.* 1186.-'55.

BORDER of pillow-made silk blonde lace, worked with gold threads similarly to No. 673.-'75. *French.* 19th centy. L. 7 in., W. 5*½* in. Bought, 3*s.* 9*d.* 1187.-'55.

BORDER of pillow-made silk lace, with silver and gold threads run into the ground and the pattern on the edging. *French.* Early 19th centy. L. 13 in. by W. 5*½* in. Given by Mons. V. Pellegrin. 673.-'75.

GIMPURE OR
GIMP.

BORDER of gimp or guipure of vermiculated pattern. The gimp is made with silk twisted round threads, and is red, white, and green. The earliest guipure was of silk twisted round little strips of vellum. ?*French* or *Italian.* 17th centy. L. 12 ft. 7 in., W. 5 in. Bought, 2*l.* 17*s.* 8*d.* 621.-'64



XVIII.

Border of Gimp or Guipure ? French or Italian, 17th Century.
No. 622.-'64, page 69.

BORDER of gimp or guipure, with pattern in red, white, and blue silk gimp (see 621.-'64). ? French or Italian. 17th centy. L. 6 ft., W. 6 in. Bought, 8s. (Illustration XVIII.) 622.-'64.

These Nos. 621-622.-'64 and 1161 -'77 are specimens of "guipure." The name guipure has been erroneously adopted for white thread laces of a certain class.

BORDER of blue silk and gold thread lace "à réseau," with alternate scalloped fringes of blue silk and gold threads. Probably French. 18th centy. 18½ in. by 2½ in. Bought, 9s. 1359.-'71.

BORDER of gold thread lace "à réseau." The pattern consists of alternations of closely-plaited and seed-shaped diamonds, which are outlined with double threads. The edges are of threads plaited into scallops with "picots." Le Puy. French. 19th centy. 17 in. by 1½ in. Bought, 9s. 1360.-'71.

BORDER of plaited and twisted gold thread, gimps, and strips lace "à réseau." The pattern is composed of conventional flowers and leaves on a square-meshed ground dotted with lozenges of close-lying gold threads. Narrow strips of gold are introduced into some of the close patterns, as well as singly as diagonals across the width of this specimen, the edges of which are waved and scalloped. Le Puy. French. 19th centy. L. 6 ft. 3 in., W. 9¾ in. a L. 6 ft. 5½ in., W. 9¾ in. Bought, 7l. 1419.-'71.

COLOURED ENGRAVING. A French lady of fashion of the time of Louis XIV. The costume has been cut out for the insertion of silver and white thread lace, and figured pink silk, woven with gold strips, with the addition of seed pearls, illustrating the fabrics and attire of the period. Engraved by Trouvain. Framed. French. Late 17th or early 18th centy. 10½ in. by 7½ in. Given by Lady Wyatt. 1196.-'75.

COLOURED ENGRAVING. A French Lady of fashion of the time Louis XIV. The costume has been cut out for the insertion of silver and white thread lace and figured pink silk, woven with gold strips, with the addition of seed pearls, illustrating the fabrics and attire of the period. Engraved by Mariette. Framed. French. Late 17th or early 18th centy. 10½ in. by 7½ in. Given by Lady Wyatt. 1197.-'75.

NEEDLE-POINT
LACE.

broad border of squares filled in with circles. *French.* About 1870. L. 18½ in., W. 8 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 191.-'75.

INSERTION of needle-point lace and white thread gimp-work combined. Pattern of rosettes and crosses in square divisions. *French.* About 1870. L. 18 in., W. 8 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 192.-'75.

INSERTION of needle-point lace and white thread gimp-work combined. Pattern of squares and diagonal lines, with wheel and other ornament at the intersections. *French.* About 1870. L. 17½ in., W. 4½ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 193.-'75.

INSERTION of needle-point lace and white thread gimp-work combined. Pattern of squares and diagonal lines, with wheel and other ornament at the intersections. *French.* About 1870. L. 17 in., W. 5¾ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 194.-'75.

INSERTION of needle-point lace and white thread gimp-work combined. Pattern of rosettes, with border of ovals within squares. *French.* About 1870. L. 17 in., W. 4¼ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 195.-'75.

INSERTION of needle-point lace and white thread gimp-work combined. Rosette pattern. *French.* About 1870. L. 19 in., W. 2 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 196.-'75.

BORDER of needle-point lace and white thread gimp-work combined. Pattern of circles and rosettes, scalloped. *French.* About 1870. L. 19 in., W. 4 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 197.-'75.

BORDER of needle-point lace and white thread gimp-work combined. Pattern of squares and diagonal lines, with wheel and other ornament at the intersections, scalloped. *French.* About 1870. L. 18 in., W. 4½ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 198.-'75.

BORDER of needle-point lace and white thread gimp-work combined. Pattern of squares and diagonal lines, with wheel ornament at the intersections, scalloped. *French.* About 1870. L. 17½ in., W. 2½ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 199.-'75.

INSERTION of needle-point lace and white thread gimp-work combined. Pattern of squares and diagonal lines, with wheel ornament at the intersections. *French.* About 1870. L. 18 in., W. $3\frac{3}{8}$ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 201.-'75. NEEDLE-POINT
LACE.

INSERTION of needle-point lace and white thread gimp-lace combined. Trellis pattern, with wheel ornament at the intersections. *French.* About 1870. L. $17\frac{1}{2}$ in., W. $2\frac{1}{2}$ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 204.-'75.

BORDER of knotted net with portions of pattern done in darning. Pattern of quatrefoils and waved lines, scalloped. *French.* About 1870. L. $17\frac{1}{2}$ in., W. $2\frac{1}{4}$ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 209.-'75. MIXED WORK

BORDER of knotted net with portions of pattern done in darning. Running pattern of flowers and foliage, scalloped. *French.* About 1870. L. 18 in., W. $4\frac{1}{2}$ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 210.-'75.

INSERTION of knotted net with portions of pattern done in darning. Pattern of quatrefoils and larger flowers. *French.* About 1870. L. $17\frac{1}{2}$ in., W. $1\frac{3}{4}$ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 211.-'75.

BORDER of knotted net with portions of pattern done in darning. Quatrefoil pattern, scalloped. *French.* About 1870. L. $17\frac{1}{2}$ in., W. $1\frac{1}{4}$ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 212.-'75.

INSERTION of knotted net with portions of pattern done in darning. Clusters of flowers between zig-zag lines. *French.* About 1870. L. $17\frac{1}{2}$ in., W. $3\frac{1}{4}$ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 213.-'75.

INSERTION of knotted net with portions of pattern done in darning. Pattern of quatrefoils and waved lines. *French.* About 1870. L. 18 in., W. $3\frac{1}{2}$ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 214.-'75.

INSERTION of knotted net with portions of pattern done in darning. Large flower pattern. *French.* About 1870. L. 18 in., W. $7\frac{1}{4}$ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 215.-'75.

MIXED WORK. INSERTION of knotted net with portions of pattern done in darning. Large flower pattern. *French*. About 1870. L. 17½ in., W. 6½ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 216.-'75.

BORDER of knotted net with portions of pattern done in darning. Geometrical pattern, scalloped. *French*. About 1870. L. 16 in., W. 4½ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 227.-'75.

PILLOW-MADE LACE. BORDER of ? pillow-made lace "à brides," scalloped edge. Cluny pattern. *French*. About 1870. L. 20 in., W. 3 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 205.-'75.

BORDER of ? pillow-made lace "à brides." Cluny pattern. *French*. About 1870. L. 19½ in., W. 5 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 206.-'75.

BORDER of ? pillow-made lace "à brides." Cluny pattern. *French*. About 1870. L. 20 in., W. 5 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 207.-'75.

BORDER of ? pillow-made lace "à brides." Cluny pattern. *French*. About 1870. L. 19 in., W. 5½ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 208.-'75.

MIXED WORK. INSERTION of large meshed knotted and looped net, with raised work in thread gimp and flat portions of needle-point stitches closely looped on threads. Pattern of stars and squares on hexagonal ground. *French*. About 1870. L. 18 in., W. 8 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 218.-'75.

INSERTION of knotted and looped net work. Greek crosses within a square and a lozenge divided by meander lines. *French*. About 1870. L. 17 in., W. 8 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 223.-'75.

INSERTION of knotted and looped net work, with flat portions done in needle-point stitches closely looped on threads. Star and lozenge pattern. *French*. About 1870. L. 18½ in., W. 8 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 224.-'75.

INSERTION of knotted and looped net and with stars of needle-point work. Pattern of stars and squares. *French*. About 1870. L. 18 in., W. 5 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 225.-'75.

INSERTION of knotted and looped net work, with flat MIXED WORK portions done in needle-point stitches closely looped on threads. Geometrical pattern. *French*. About 1870. L. 17 in., W. 5 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 226.-'75.

BORDER of knotted and looped net work, with flat portions done in needle-point stitches looped on threads ; braided and scalloped. *French*. About 1870. L. 17½ in., W. 4 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 229.-'75.

BORDER of knotted and looped net work, but with no button-hole stitch work ; scalloped. *French*. About 1870. L. 18 in., W. 2¼ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 234.-'75.

BORDER of knotted and looped net work, with flat portions done in needle-point stitches closely looped on threads ; braided and scalloped. *French*. About 1870. L. 17½ in., W. 2¾ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 233.-'75.

BORDER of knotted and looped net work, with flat portions done in needle-point stitches closely looped on threads. Pattern of octagons and crosses scalloped. *French*. About 1870. L. 16½ in., W. 3½ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 230.-'75.

INSERTION of knotted and looped net work, with flat portions done in needle-point stitches. Leaf and star pattern. *French*. About 1870. L. 17½ in., W. 4½ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 239.-'75.

BORDER of knotted and looped net work, with flat portions done in needle-point stitches. Pattern of pellets with ornament, scalloped. *French*. About 1870. L. 17 in., W. 3 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 238.-'75.

BORDER of knotted and looped net work, with flat portions done in needle-point stitches. Lozenge pattern, scalloped. *French*. About 1870. L. 18 in., W. 6 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 240.-'75.

BORDER of knotted and looped net work, with flat portions done in needle-point stitches. Pattern of Greek crosses, and scalloped. *French*. About 1870. L. 18 in., W. 7 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 241.-'75.

MIXED WORK. BORDER of knotted and looped net work, with flat portions done in needle-point stitches; scalloped. *French.* About 1870. L. 18 in. W. 7 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 242.-'75.

INSERTION of knotted and looped net work, with flat portions done in needle-point stitches. Star pattern. *French.* About 1870. L. 17½ in., W. 8 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 243.-'75.

INSERTION of knotted and looped net work, with flat portions done in needle-point stitches. Lozenge pattern. *French.* About 1870. L. 18 in., W. 9 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 245.-'75.

INSERTION of knotted and looped net work, with flat portions done in needle-point stitches. Lozenge pattern. *French.* About 1870. L. 18 in., W. 8 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 244.-'75.

INSERTION of knotted net, darned, a sort of imitation of "lacis," 16th century. Check pattern. *French.* About 1870. L. 19½ in., W. 6 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 220.-'75.

INSERTION of knotted net, darned, a sort of imitation of "lacis," 16th century. Pattern of squares and hexagons. *French.* About 1870. L. 19½ in., W. 6½ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 221.-'75.

INSERTION of knotted net, darned, a sort of imitation of "lacis," 16th century. Pattern of squares and meanders. *French.* About 1870. L. 17 in., W. 8½ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 222.-'75.

BORDER of knotted net, darned, a sort of imitation of "lacis," 16th century. Check pattern, scalloped. *French.* About 1870. L. 18 in., W. 3½ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 237.-'75.

BORDER of knotted and looped net work, with stars of needle-point stitches. Star and lozenge pattern; scalloped. *French.* About 1870. L. 18 in., W. 9 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 228.-'75.

BORDER of knotted and looped net work, with stars of needle-point stitches. Star pattern; scalloped. *French.* About 1870. L. 16½ in., W. 3 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 235.-'75.

BORDER of knotted and looped net work, with stars of MIXED WORK.
needle-point stitches; scalloped. *French*. About 1870.
L. 17½ in., W. 5 in. Made and given by G. Assimon,
Delavigne & Cie., Paris. 236.-'75.

BORDER of cut canvas, held together by thread gimp, and OUT WORK AND
embroidered with button-hole stitches cast over a founda- NEEDLEWORK.
tion of several threads which cause the work to be raised,
like the "gros point de Venise" of the 17th century.
Bold floral design with corded outline. *French*. About
1870. L. 21 in., W. 8 in. Made and given by G. Assimon,
Delavigne & Cie., Paris. 217.-'75.

INSERTION; of cut canvas embroidered and held together by
"brides" of button-hole stitched work. Running pattern
of flowers. *French*. About 1870. L. 17 in., W. 2½ in.
Made and given by G. Assimon, Delavigne & Cie., Paris.
246.-'75.

BORDER of cut canvas, embroidered with button-hole
stitches cast over a foundation of several threads, which
cause the work to be raised like the "gros point de Venise"
of the 17th century. The tyes are of button-hole stitched
work. Running pattern of flowers. Indian style.
French. About 1870. L. 18 in., W. 4½ in. Made and
given by G. Assimon, Delavigne & Cie., Paris. 247.-'75.

BORDER of cut canvas, embroidered with button-hole
stitches cast over a foundation of several threads, which
cause the work to be raised like the "gros point de
Venise" of the 17th century. The tyes are of button-
hole stitched work. Running pattern of flowers. *French*.
About 1870. L. 18 in., W. 4½ in. Made and given by
G. Assimon, Delavigne & Cie., Paris. 248.-'75.

INSERTION of cut canvas, embroidered with button-hole
stitches cast over a foundation of several threads, which
cause the work to be raised like the "gros point de
Venise" of the 17th century. The tyes are of button-
hole stitched work. Flower pattern between borders.
French. About 1870. L. 18 in., W. 5 in. Made and
given by G. Assimon, Delavigne & Cie., Paris. 249.-'75.

BORDER of cut canvas, embroidered with button-hole
stitches cast over a foundation of several threads, which
cause the work to be raised like the "gros point de
Venise" of the 17th century. The tyes are of button-

MUSEUM

French. About 1870. L. 18 in., W. 6 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 250.-'75.

French. Decoupage of knotted and looped net, with "appliqué" pattern of cut linen, embroidered in chain and button-hole stitches. Scroll foliage pattern. French. About 1870. L. 18 in., W. 6 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 251.-'75.

INSERTION of knotted and looped net, but the "appliqué" forms are outlined only with button-hole stitches. Running foliage pattern. French. About 1870. L. 18 in., W. 6½ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 252.-'75.

INSERTION of knotted and looped net, the "appliqué" forms outlined with button-hole stitches. Ivy pattern. French. About 1870. L. 18 in., W. 6 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 253.-'75.

INSERTION of knotted and looped net, the "appliqué" forms outlined with button-hole stitches. Large foliage pattern. French. About 1870. L. 17½ in., W. 3¾ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 254.-'75.

CUT WORK AND
NEEDLEWORK.

INSERTION of braid, edged with little loops or "picots," folded into patterns and held together by twisted threads. Geometrical patterns in squares, with double edge. French. About 1870. L. 19½ in., W. 9½ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 186.-'75.

BORDER LACE of cut linen, worked with button-hole stitches, fillings-in portions are of sort of basket-work or darning stitch, and some of the leading lines of the ornament are of thread gimp. Pattern of rosettes between pointed divisions. French. About 1870. L. 17 in., W. 5 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 189.-'75.

BAND of cut and worked loosely woven linen. Pattern of rosettes and squares in rectangular divisions. French. About 1870. L. 18 in., W. 8½ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 190.-'75.

BROAD INSERTION of darned work on net, outlined with **MIXED WORK.**
thread gimp. Centre pattern of stars and flowers.

French. About 1870. L. 17½ in., W. 7 in. Made and
given by G. Assimon, Delavigne & Cie., Paris. 219.-'75.

BORDER LACE of darned work, outlined with a single cord
of gimp; fleur-de-lys pattern, scalloped. *French.* About
1870. L. 17½ in., W. 3½ in. Made and given by G.
Assimon, Delavigne & Cie., Paris. 231.-'75.

BORDER LACE of knotted net, with darning; scalloped.
French. About 1870. L. 18 in., W. 1¾ in. Made and
given by G. Assimon, Delavigne & Cie., Paris. 232.-'75.

hole stitched work. *French.* About 1870. L. 18 in., W. 2½ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 250.-'75.

MIXED WORK INSERTION of knotted and looped net, with "appliquéd" pattern of cut linen, embroidered in chain and button-hole stitches. Scroll foliage pattern. *French.* About 1870. L. 18 in., W. 6 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 251.-'75.

INSERTION of knotted and looped net, but the "appliquéd" forms are outlined only with button-hole stitches. Running foliage pattern. *French.* About 1870. L. 18 in., W. 6½ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 252.-'75.

INSERTION of knotted and looped net, the "appliquéd" forms outlined with button-hole stitches. Ivy pattern. *French.* About 1870. L. 18 in., W. 6 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 253.-'75.

INSERTION of knotted and looped net, the "appliquéd" forms outlined with button-hole stitches. Large foliage pattern. *French.* About 1870. L. 17½ in., W. 3¾ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 254.-'75.

CUT WORK AND NEEDLEWORK. INSERTION of braid, edged with little loops or "picots," folded into patterns and held together by twisted threads. Geometrical patterns in squares, with double edge. *French.* About 1870. L. 19½ in., W. 9½ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 186.-'75.

BORDER LACE of cut linen, worked with button-hole stitches, fillings-in portions are of sort of basket-work or darning stitch, and some of the leading lines of the ornament are of thread gimp. Pattern of rosettes between pointed divisions. *French.* About 1870. L. 17 in., W. 5 in. Made and given by G. Assimon, Delavigne & Cie., Paris. 189.-'75.

BAND of cut and worked loosely woven linen. Pattern of rosettes and squares in rectangular divisions. *French.* About 1870. L. 18 in., W. 8½ in. Made and given by G. Assimon, Delavigne & Cie., Paris. 190.-'75.

BROAD INSERTION of darned work on net, outlined with **MIXED WORK.**
thread gimp. Centre pattern of stars and flowers.
French. About 1870. L. $17\frac{1}{2}$ in., W. 7 in. Made and
given by G. Assimon, Delavigne & Cie., Paris. 219.-'75.

BORDER LACE of darned work, outlined with a single cord
of gimp; fleur-de-lys pattern, scalloped. *French.* About
1870. L. $17\frac{1}{2}$ in., W. $3\frac{1}{2}$ in. Made and given by G.
Assimon, Delavigne & Cie., Paris. 231.-'75.

BORDER LACE of knotted net, with darning; scalloped.
French. About 1870. L. 18 in., W. $1\frac{1}{2}$ in. Made and
given by G. Assimon, Delavigne & Cie., Paris. 232.-'75.

VI.

SPANISH AND PORTUGUESE.

| | |
|----------------------------------|--|
| LACIS. | TABLE COVERS ? Three. Alternating square panels of "lacis" or darned netting, and cross stitch upon small-meshed net or canvas wrought to represent fabulous animals, birds, &c. in coloured silk; fringed with green, white, and red silks. <i>Spanish.</i> 17th centy. 4 ft. 6 in. by 2 ft. 1 in., (a) 5 ft. 6 in. by 2 ft. 1 in., (b) 4 ft. 4½ in. by 2 ft. 1 in. Bought (Robinson Coll ⁿ). 263 to 263b.-'80. |
| LACIS | or darned netting. Two pieces, of bold floral design, mounted on crimson silk. <i>Spanish.</i> 17th centy. Each 2 ft. 10 in. by 6 in. Bought (Robinson Coll ⁿ). 284, 284a.-'80. |
| TWISTED AND PLAITED THREAD WORK. | BORDER OF AN ALB. White thread, plaited and twisted, worked in repeating pattern of circles within squares, with pattern of crosses and stars. ? <i>Spanish</i> 17th centy. L. 6 ft. 8 in., W. 10½ in. Bought, 2l. 2s. 1042.-'71. This specimen was purchased at Toledo in Spain. It may perhaps be of Spanish workmanship. |
| PILLOW-MADE LACE. | NAPKIN edged with scalloped border of pillow-made lace, probably of 17th centy. Linen, with borders of conventional repeating design, woven in crimson silk on silk and cotton grounds. <i>Spanish.</i> First half of 16th centy. 3 ft. 8½ in. by 2 ft. 9¼ in. Bought (Robinson Coll ⁿ). 233.-'80. |
| | ALTAR or TABLE CLOTH, edged with vandyed border of pillow-made lace, probably 17th centy. Linen, embroidered in satin stitch with a conventional floral design in blue and brown thread. <i>Spanish.</i> 16th centy. 4 ft. 11 in. by 2 ft. 4 in. Bought (Robinson Coll ⁿ). 235.-'80. |
| | TOILET COVER, edged with a scalloped border of pillow-made lace. Unbleached linen embroidered in satin stitch with black silk with flowers and birds, vase, and the name "Loysa Maria Rioman." Said to be from Andalusia. <i>Spanish.</i> 18th centy. 4 ft. 2½ in. by 2 ft. 4½ in. Bought (Robinson Coll ⁿ). 267.-'80. |

MANTLE of cambric, embroidered with yellow silk in chain-stitch, with figures of armed men in conflict, and many sorts of animals, and insertions of geometrical patterns worked with the needle upon drawn threads. *Portuguese.* 16th centy. 2 ft. 9 in. by 4 ft. 11 in. Bought, 3*l.* 1016.-'77.

DRAWN
NEEDLEWORK

PARCHMENT PATTERN, with needle-point lace in progress. *NEEDLE-POINT
LACE IN PRO-
GRESS.* ?*Portuguese* or *Venetian.* About 1650. L. 2 ft. 5 in., W. 1 ft. 1 in. Bought, 1*l.* 10*s.* 595.-'54.

Of bold floriated pattern, connected in parts with "brides," and with clusters of "picots."

PART OF A PARCHMENT PATTERN, with needle-point lace in progress. The scrolls and the flowers are almost finished. ?*Portuguese* or *Venetian.* About 1650. L. 18*½* in., W. 4 in. Bought, 1*l.* 10*s.* 596.-'54.

VII.

ENGLISH AND IRISH.

LACIS. "LACIS" or darned netting and linen. Two larger squares of "lacis." David and Goliath in upper one, and an unicorn in lower. A smaller square, and some odd fragments set in linen, with cutwork joined. *English.* 17th centy. L. 2 ft. 4 in., W. 8 in. Given by Miss S. Booth. 1361.-'74.

LACIS AND CUT- WORK. PIECE OF LINEN. The pattern consists of squares of "lacis" or darned netting, joined with strips of linen in which cutwork is introduced. *English.* 17th centy. L. 19 in., W. 22½ in. Given by Mr. W. Chapman. 45.-'66.

NEEDLE-POINT LACE. CHRISTENING SUIT, Part of a. Seven pieces, comprising a shirt, three caps, pair of shoulder bands, and collar of robe; cambric, with little bands of insertion of fine needle-point lace stitches cast upon rows of paralleled threads; a style of old English 17th century work called "hollie work," and trimmed with pillow-made (Mechlin) 17th century lace. *English.* Shirt, W. 20½ in., 10½ in. deep. Caps, 13½ in., 14 in., 12½ in. round. Bands, each 3½ in. deep, 9½ in. round. Collar, 3½ in. deep, l. 29 in. Bought, 6l. 57 to 57f.-'70.

SAMPLERS WITH OPEN NEEDLEWORK. SAMPLER OF LINEN. The upper portion with nine insertions of various open work stitches. The three first show varieties of darning net work, the remainder of drawn work with point-lace or button-hole stitched insertions. The lower portion of the sampler contains specimens of satin and other stitches done in simple geometrical patterns upon the linen. Signed "Margreet May, 1654." *English.* L. 2 ft. 5½ in., W. 9 in. Bought, 2l. 10s. 323.-'72.

SAMPLER OF LINEN, with bands of drawn work in various geometric patterns. Satin stitch embroidery on linen, and a few specimens of cutwork. *English.* About 17th centy. L. 15½ in., W. 7½ in. Given by Miss S. Booth. 1362.-'74.





XIX.

Part of a Border of Tape Lace. ?English. 18th Century.
No. 976.-'64, page 83.

SAMPLER OF LINEN with fifteen bands or strips of darned drawn net work and cut work filled in with point-lace or button-hole stitches; the remainder of satin stitches worked on linen, and a little cut work. *English.* Dated 1663. L. 3 ft., W. 7½ in. Bought, 5*l.* 5*s.* 747.-'75.

SAMPLERS
WITH OPEN
NEEDEWORK.

SAMPLER of buff coloured linen, with patterns done with white thread, in cut or drawn work. *English.* Late 17th centy. L. 18 in., W. 7½ in. Given by Mrs. Miller. 805.-'77.

Compare with 323.-'72, 8.-'74, &c.

PAIR of scallops of needle-point lace, perhaps part of a collar or cuff. Within one is a thistle, within the other a rose. *English.* 17th centy. 5½ in. by 3½ in. Given by Mrs. Bury Palliser. 730.-'68.

NEEDLE-POINT
LACE.

BORDER of needle-point lace "à brides." Possibly an English imitation of the Venetian "Punto tagliato a foliami." 17th centy. L. 2 ft. 9 in., W. 2½ in. Given by the Rev. R. Brooke. 580.-'64.

Although the workmanship is even throughout, the pattern is so quaintly disjointed as to suggest that the lace worker (competent as English sampler workers were to do as good work as any Italian worker) had not sufficient taste to provide herself with a good or complete design.

BORDER of tape lace, with needle-point "réseau" or **TAPE LACE.** ground, and "modes" or fillings-in. A portion is left on the parchment ground in progress of being worked. *? English.* 18th centy. L. 6 ft. 1 in., W. 4½ in. Given by the Rev. R. Brooke. (*Illustration XIX.*)

976.-'64.

In this specimen, part of the pattern is entirely finished, and shows a floriated design, with "réseau" ground. From it may be seen in what order tape lace was generally made; the main lines of the design were first laid down, then the ground worked, and then the "modes" or fillings-in were done. This particular piece of lace is not unlikely to be the work of some English lady, ancestress of the late Rev. Richard Brooke, who, as a former owner of Selby Hall, had a considerable quantity of old English and other work. The roughness of the work, moreover, seems to indicate that this strip was not made by a highly skilled Italian lace-maker. In this respect it is not superior to many modern tape laces of a similar character. The late Mrs. Bury Palliser classed it as an Italian lace.

BORDER of pillow-made lace. The pattern is outlined with **PILLOW-MADE
LACE.** a double thread which has been run into the meshes by a needle. Hence this is called "run lace," of which a variety, similar to this, is said to have been made at Newport Pagnel, in Northamptonshire. *English.* 18th centy. L. 9 in., W. 3½ in. Given by Lady Cole. 613*d.*-'53.

PILLOW-MADE
LACE.

SPECIMENS (43) of pillow-made lace of different patterns. Suffolk. *English*. 1875. Various dimensions. Bought, 10*l.* 5*s.* 1249 (1 to 43).-'75.

SPECIMENS pillow - made lace of different patterns. Suffolk. *English*. 1875. Various dimensions. Given by the Rev. W. H. Sewell. 1250 (1 to 17).-'75.

The patterns in most of these specimens are derived from simple Mechlin, Lille, and Valenciennes patterns. The make of the lace resembles that of Buckinghamshire laces, and that of Norman laces of the present time. The entire collection displays varied combinations of six ways of twisting and plaiting threads.

BORDER of pillow-made lace. Buckinghamshire and the adjacent counties. *English*. 19th centy. L. 2 $\frac{3}{4}$ in., W. 1 $\frac{1}{8}$ in. Given by Mrs. Bury Palliser. 741.-'68.

BORDER of pillow-made lace. Buckinghamshire and the adjacent counties. *English*. 19th centy. L. 2 $\frac{3}{4}$ in., W. 2 in. Given by Mrs. Bury Palliser. 742.-'68.

BORDER of pillow-made lace, called "baby lace." Buckinghamshire, Bedfordshire, and Northamptonshire. *English*. 19th centy. L. 18 in., W. 1 $\frac{3}{8}$ in. Bought, 1*s.* 9*d.* 317.-'69.

BORDER of pillow-made lace, called "baby lace." Buckinghamshire and the adjacent counties. *English*. 19th centy. L. 18 in., W. 1 $\frac{1}{2}$ in. Bought, 1*s.* 4*d.* 318.-'69.

BORDER of pillow-made lace, called "bab \ddot{y} lace." Buckinghamshire and the adjacent counties. *English*. 19th centy. L. 18 in., W. 1 $\frac{3}{8}$ in. Bought, 1*s.* 4*d.* 319.-'69.

BORDER of pillow-made lace, without "cordonnet." Buckinghamshire and the adjacent counties. *English*. 19th centy. L. 18 in., W. 2 in. Bought, 2*s.* 4*d.* 320.-'69.

BORDER of pillow-made lace. Buckinghamshire and the adjacent counties. *English*. 19th centy. L. 18 in., W. 1 $\frac{3}{4}$ in. Bought, 1*s.* 10 $\frac{1}{2}$ *d.* 321.-'69.

BORDER of pillow-made lace. Buckinghamshire and the adjacent counties. *English*. 19th centy. L. 18 in., W. 2 in. Bought, 1*s.* 4*d.* 322.-'69.

BORDER of pillow-made lace. Buckinghamshire and adjacent counties. *English*. 19th centy. 12 in. by 4 in. Given by Mrs. Bury Palliser. 196.-'74.

BORDER of pillow-made lace, with flower pattern outlined with thick thread. Buckinghamshire. *English*. 19th cent. L. 7 ft. 9 in. W. $2\frac{1}{2}$ in. Bought, 11s. 8d.

PILLOW-MADE
LACE.

535.-'75.

BORDER of pillow-made lace. Buckinghamshire and the adjacent counties. *English*. Early 19th cent. 5 in. by 2 in. Given by Mrs. Bury Palliser. 1137.-'75.

BORDER of pillow-made lace. Buckinghamshire and the adjacent counties. *English*. Early 19th cent. $3\frac{1}{2}$ in. by $1\frac{7}{8}$ in. Given by Mrs. Bury Palliser. 1138.-'75.

BORDER of pillow-made lace. Buckinghamshire and the adjacent counties. *English*. Early 19th cent. $4\frac{1}{2}$ in. by 2 in. Given by Mrs. Bury Palliser. 1139.-'75.

BORDER of pillow-made lace. Buckinghamshire and the adjacent counties. *English*. Early 19th cent. $4\frac{1}{2}$ in. by $2\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 1140.-'76.

The patterns in these laces are less simple than those of 317.-'69, 318.-'69, and 319.-'69. All these specimens, however, are of similar workmanship. Those immediately in question (741.-'68, 742.-'68, 1137.-'75, and 1140.-'75), are perhaps the older laces. The workmanship of these Buckinghamshire laces is similar to that of Lille and Arras laces (*see* 724 and 728.-'68); it is also adopted for the laces made in Suffolk (*see* 1249.-'75, *et seq.*).

BORDER of pillow-made lace, called Buckinghamshire "trolley" lace. *English*. Early 19th cent. 7 in. by 2 in. Given by Mrs. Bury Palliser. 1141.-'75.

BORDER of pillow-made lace, called Buckinghamshire "trolley" lace. *English*. Early 19th cent. $7\frac{3}{4}$ in. by 2 in. Given by Mrs. Bury Palliser. 1142.-'75.

The design of both these specimens resembles that of some of the Mechlin laces made early in the 18th century. The "réseau" is, however, composed of six-pointed star meshes.

BORDER of pillow-made lace, called Buckinghamshire "trolley" lace. *English*. Early 19th cent. $9\frac{1}{2}$ in. by $2\frac{3}{4}$ in. Given by Mrs. Bury Palliser. 1143.-'75.

There are four varieties of fillings-in in this specimen which almost suggest that it is part of a sampler lace exhibited by lace makers to encourage their patrons to select groundings to their particular taste.

CUFF (one of a pair) of pillow-made lace, with floral scroll pattern. Buckinghamshire. *English*. 18th cent. 8 in. by $2\frac{1}{4}$ in. Bought, 6s. the pair. 900.-'77.

PILLOW-MADE
LACE.

SPECIMEN of pillow-made "réseau" or ground. Honiton. *English.* 18th centy. L. 7 in., W. 4 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 732.-'68.

The twisting and plaiting of the threads and form of the meshes are similar to, but not so regular as, those of the "vrai réseau" of Brussels lace of the 18th century.

BORDER of pillow-made lace, with small flower and inter-twisting pattern on the edge. Honiton. *English.* 18th centy. L. 4 $\frac{1}{8}$ in., W. 1 $\frac{1}{8}$ in. Given by Mrs. Bury Palliser. 733.-'68.

From the very regular plaiting of the threads and form of the meshes, this specimen would appear to be a small piece of Brussels lace, made by Belgian lace workers more practised than those of Devonshire.

BORDER of pillow-made lace, styled "Devonshire point." *English.* 18th centy. L. 12 $\frac{1}{2}$ in., W. 2 in. Given by Mrs. Bury Palliser. 740.-'68.

A feature of this lace to be noted in comparison with Brussels lace which this "Devonshire point" resembles is the irregular lay of the meshes of the "réseau."

INFANT'S CAP of pillow-made lace, with ground of small spots of closely plaited threads, set in square meshes of twisted threads. Honiton. *English.* 18th centy. L. of outer edge 12 $\frac{1}{2}$ in. Bought, 1*l.* 5*s.* 825.-'68.

BORDER of pillow-made lace, with pattern of festoons and flowers. The "réseau," unusual in character, resembles the little square meshes in specimen No. 825.-'68. ? Devonshire. *English.* 18th centy. L. 1 ft. 8 in., W. $\frac{3}{4}$ in. Bought (Bock Colln), 7*s.* 1585.-'72.

BORDER of pillow-made lace, with sprigs "applied" to a "réseau" of Devonshire imitation of Brussels. Honiton. *English.* Early 19th centy. L. 5 ft., W. 2 $\frac{1}{2}$ in. Bought, 1*l.* 5*s.* 827.-'68.

SIXTEEN SPECIMENS of pillow-made sprigs, blossoms, conventional scroll and other devices. Honiton. *English.* 19th centy. Various dimensions. Given by Mrs. Treadwin, Exeter. 699.-'68.

PILLOW-MADE double sprigs of flowers and leaves of light brown colour. Honiton. *English.* About 1820. 5 $\frac{1}{4}$ in. by 4 in. Given by Mrs. Bury Palliser. 734.-'68.

PILLOW-MADE sprig of dahlia with leaves, being part of the pattern used for the dress of Her Majesty Queen Adelaide. Honiton. *English.* About 1838. 4 $\frac{3}{8}$ in. by 3 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 735.-'68.





XX.

Part of a Collar of Pillow-made lace. Honiton. English. 19th century.
No. 871.-'52, page 87.

PILLOW-MADE sprig of flowers and leaves. Honiton. *English.* 19th centy. $2\frac{1}{2}$ in. by 2 in. Given by Mrs. Bury Palliser. PILLOW-MADE
LACE. 736.-'68.

PILLOW-MADE sprig of flowers and leaves. Honiton. *English.* 19th centy. 3 in. by 2 in. Given by Mrs. Bury Palliser. 737.-'68.

PILLOW-MADE sprig of flowers. Honiton. *English.* 19th centy. $5\frac{1}{4}$ in. by 6 in. Given by Mrs. Bury Palliser. 738.-'68.

PILLOW-MADE sprig of honeysuckle. Honiton. *English.* 1865. 4 in. by $3\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 739.-'68.

BAND of pillow-made lace "à brides." Called Honiton Guipure. (*See* remarks on Guipure 621.-'64, &c.) *English.* 19th centy. 12 in. by $3\frac{3}{4}$ in. Bought, 1*l.* 10*s.* 869.-'53.

SPRAY of carnations worked in pillow-made lace, and held together by "brides." Called Honiton Guipure. (*See* remarks on Guipure 621.-'64, &c.) *English.* 19th centy. L. 6 in., W. $4\frac{1}{2}$ in. Worked and given by E. Darvall and Co., Honiton. 870.-'52.

COLLAR of pillow-made lace. Honiton. *English.* 19th centy. L. 16 in., W. $2\frac{1}{2}$ in. Worked and given by E. Darvall and Co., Honiton. (*Illustration XX.*) 871.-'52.

COLLAR of pillow-made lace. Pattern of ivy leaves held together by trellis of slender ties or "brides," with star forms and little squares upon the intersections. Designed by Miss Susanna Winkworth and worked in Devonshire in 1852. *English.* L. 13 in.. W. $2\frac{1}{4}$ in. Given by Lady Trevelyan. 9141.-'63.

COLLAR of pillow-made lace. Floral pattern with fillings-in of Brussels lace character. Designed by Miss Alice West and worked in Devonshire in 1852. *English.* L. 14 in., W. $2\frac{1}{2}$ in. Given by Lady Trevelyan. 9140.-'63.

HANDKERCHIEF of cambric, trimmed with pillow-made lace of fern-leaf pattern. Worked by Miss S. Sanson, after the design of Lady Trevelyan. Honiton. *English.* 19th centy. Square, W. $17\frac{3}{4}$ in. Bought, 16*l.* 16*s.* 785.-'64.

PILLOW-MADE
LACE.

FOUR PIECES of pillow-made lace, called "Patent Vandyke point." An imitation of the Italian (Reticella) needle-point laces of the 17th century. Exeter. *English.* 1867. Various dimensions. Made and given by Mrs. Treadwin, Exeter. 698-698*c.*-'68.

The work is of compact and even character, and although the style of the early Italian designs is not strictly adhered to, these imitations mark a phase of modern English lace-making which has been duly appreciated by a jury of connoisseurs of lace who, at the Universal Exhibition of 1867, awarded a medal to Mrs. Tredwin for her "Patent Vandyke point."

FAN MOUNT of Honiton pillow-made lace worked with a design of flowers, foliage, and butterflies. Executed by Miss Emma Radford. Awarded Second Prize (Class I, Section II.) at the Exhibition of the Fan-makers' Company, 1878. *English.* L. 20*1*/₄ in. Bought, 10*l.* 10*s.* 319.-'78.

KNOTTED
WORK.

FRINGED BORDER of knotted white thread, done in imitation of the "punto a Groppo" or Macrame work of Genoa. *Scotch.* 1873. L. 4*1*/₂ in. by 8*3*/₄ in. Given by Mrs. Bury Palliser. 195.-'74.

CUT AND EM-
BROIDERED
WORK.

BORDER OF SHAWL of cut white silk, embroidered in silver thread and strips, and filled in with a trellis pattern ground of looped silver threads. The pattern is composed of conventional scroll and flowers. ? *English.* Early 18th centy. L. 5 ft. 4 in. Given by C. K. Probert, Esq. 30.-'78.

This specimen appears likely to be French.

DRAWN AND
EMBROIDERED
WORK.

CROWN OF A CAP of muslin of embroidered and drawn work similar to 756.-'68. *English.* 18th centy. L. 8 in. W. 6*1*/₂ in. Bought, 1*l.* 10*s.* 339.-'80.

LAPPET (one of a pair) of muslin, with pattern in style like that of Belgian pillow-made lace, 7429.-'61. The workmanship is similar to that of 341.-'80. *English.* 18th centy. L. 1 ft. 9 in., W. 4*1*/₄ in. Bought, 6*l.* the pair. 340.-'80.

SCALLOPED BORDER of muslin, with pattern of carnations, oak leaves, primulas, &c., done in embroidery and drawn work. This is similar in workmanship to the specimen classed as Danish, No. 756.-'68. There is a small portion unfinished at one end, showing the "appliqué" muslin at the back of the petals of the flowers. *English.* 18th centy. L. 5 ft. 6 in., W. 1*1*/₂ in. Bought, 2*l.* 341.-'80.

LAPPET (one of a pair) of cut, drawn, and embroidered cambric, with bold pattern of flowers and leaves in the style of pillow-made laces Nos. 7429.-'61, and 1368.-'55. The outlines of the petals of the blossoms of the leaves are button-hole stitched. (*See* similar work, 756.-'68.) *English.* 18th centy. L. 23½ in., greatest W. 5¼ in. Bought, 5*l.* the pair. 431.-'72.

LAPPET (one of a pair) of cut, drawn, and embroidered cambric, with bold pattern of flowers and leaves. (*See* remarks on 431.-'72.) *English.* 18th centy. L. 23½ in. greatest W. 5¼ in. Bought, 5*l.* the pair. 432.-'72.

CROWN OF A CAP; cut, drawn, and embroidered cambric, with bold pattern of flowers and leaves. (*See* remarks on 431.-'72.) *English.* 18th centy. L. 6 in., W. 5½ in. Bought, 1*l.* 433.-'72.

RUFFLE of cambric, embroidered with flowers in fine thread and in drawn work, *see* similar specimens 1574.-'72. *English.* About 1790. L. 2 ft., W. 7 in. Given by Mrs. Howlett. 1407.-'73.

BORDER of flower pattern, worked with thread in darning stitches upon a machine net ground; scalloped edge. Isle of Wight. *English.* Made in 1862. 4⅔ in. by 2½ in. Given by Mrs. Bury Palliser. 1162.-'75.

BORDER of zig-zag and loop pattern, worked with thread in darning stitches upon a machine net-ground. Isle of Wight. *English.* 19th centy. 5 in. by 2½ in. Given by Mrs. Bury Palliser. 1163.-'75.

BORDER of flower pattern, worked with threads in darning stitches on machine-net ground; scalloped edge. Isle of Wight. *English.* 19th centy. 4 in. by 3⅔ in. Given by Mrs. Bury Palliser. 1164.-'75.

BORDER of flower pattern and circles, worked with threads in darning stitches on machine-net ground; scalloped edge. Isle of Wight. *English.* 19th centy. 4½ in. by 3½ in. Given by Mrs. Bury Palliser. 1165.-'75.

BORDER of flowers and sprigs, worked with threads in darning stitches on a machine-net ground. Isle of Wight. *English.* 19th centy. 4 in. by 2½ in. Given by Mrs. Bury Palliser. 1166.-'75.

EMBROIDERY
ON NET.

BORDER of flowers and sprigs, darned on a machine-net ground. Isle of Wight. *English.* 19th centy. 5½ in. by 4 in. Given by Mrs. Bury Palliser. 1167.-'75.

EMBROIDERY
ON CAMBRIC.

HANDKERCHIEF of fine cambric, with border of vine leaves, roses, and ornamental scrolls, done with white thread in satin stitch, and little fillings-in of needle-point lace stitches; needlework flower design. *English.* ? 18th centy. 17 in. square. Bought, 5l. 630.-'77.

NEEDLE-POINT
LACE.

BORDER of needle-point silk lace. The workmanship is similar to that of Italian 17th century needle-point lace. The design consists of a rose, a passion flower, a conventional leaf form, a tulip, &c., held together by tyes, upon which are little clusters of stars or wheels. *Irish.* 19th centy. (Made in the Belfast Normal Lace School.) L. 14 in., W. 3½ in. Bought, 2l. 10s. 1356.-'54.

BORDER of needle-point lace, fancifully called "Snow point," on account of the clusters or little galleries of "picots." This work is an imitation of fine raised Venetian point of the 17th century. *Irish.* 19th centy. (Made in the Belfast Normal Lace School.) L. 12 in., W. 4 in. Bought, 6l. 6s. 1355.-'54.

BORDER of needle-point lace, in imitation of "point d'Alençon." *Irish.* 19th centy. (Made in the Belfast Normal Lace School.) L. 8 in., W. 2½ in. Bought, 3l. 3s. 1357.-'54.

It is interesting to compare this with any piece of 18th century point d'Alençon such as 541.-'54. The cloudy appearance (arising from comparatively coarse thread) of the "réseau" in this specimen, as well as the stiff and irregular appearance of the "cordonnet" to the flowers, indicate the loss of *finesse* in quality of material and workmanship which modern needle-point lace as a rule displays.

CUT AND EM-
BROIDERED
WORK.

BORDER of cut cambric, and worked with button-hole stitches, &c. Carrickmacross. *Irish.* 19th centy. L. 36 in., W. 3 in. Bought, 10s. 6d. 1165.-'55.

HANDKERCHIEF of cut cambric and embroidery. The bunches of grapes are rendered in button-hole stitched circles, and the vine leaves are of cambric with the fibres and outline done with a thread. The tyes or "brides" holding the pattern together are closely button-hole stitched. Limerick. *Irish.* 19th centy. 18 in. square. Bought, 2l. 2s. 1160.-'55.



XXI.

Part of a Collar of Cut Cambric and Embroidery. Limerick. Irish. 19th Century.
No. 1157.-'55, page 91.

COLLAR of cut cambric and embroidery, similar in work-
manship to 1160.-'55. Irish point. Limerick. *Irish.* ^{CUT AND EMBROIDERED WORK.} 19th centy. L. 28 in., W. 4½ in. Bought, 17s. 6d. 1156.-'55.

COLLAR of cut cambric and embroidery, similar in work-
manship to 1160.-'55. Irish point. Limerick. *Irish.* 19th centy. L. 17 in., W. 3½ in. Bought, 17s. 6d. (Illustration XXI.) 1157.-'55.

HANDKERCHIEF, with border of muslin "appliquéd" to net ^{"APPLIQUÉ" TO NET.} ground. The pattern is in the style of 18th century lace, Brussels. Limerick. *Irish.* 19th centy. 16 in. square. Bought, 2l. 12s. 6d. 1161.-55.

LAPPET, with pattern of flowers cut out in fine cambric and applied to a machine-net ground. Some of the fillings-in or "modes" are of needle-point lace stitches. *Irish.* 19th centy (1850). 3 ft. 4½ in. by 6 in. Bought, 2l. 12s. 1163.-'55.

BORDER of machine-net lace, embroidered in chain-stitch with white thread in pattern of flowers and circles; scalloped edge. Limerick. *Irish.* 19th centy. 4½ in. by 4½ in. Given by Mrs. Bury Palliser. 1168.-'75.

BORDER of small trefoil diaper ornament embroidered with thread in chain-stitch upon a machine-made "réseau" or ground, the meshes of which are looped in imitation of a needle-point "réseau." Limerick. *Irish.* 19th centy. (1850). L. 8½ in., W. 2¾ in. Given by Mrs. Bury Palliser. 1169.-'75.

BORDER of floral pattern, embroidered loose chain-stitch with thread upon a machine-net ground. Limerick. *Irish.* 19th centy. (1850). L. 7 in., W. 4 in. Given by Mrs. Bury Palliser. 1171.-'75.

FAN MOUNT of white thread embroidery on machine net, called "Limerick lace," the sticks bog-oak, carved and mounted with silver. Executed by Miss Elizabeth Laird of Dublin. Awarded First Prize (Class I., Section I.) at the Exhibition of the Fan-makers' Company 1878. *Irish.* L. 12½ in. Given by Mr. Under-sheriff H. H. Crawford, Master of the Fan-makers' Company. 317.-'78.

VEIL; black silk worked in running stitches on machine-net ground in imitation of "Blondes de Caen." *Irish.* 19th centy. L. 3 ft. 6 in., W. 21 in. Bought, 15s. 1166.-'55.

**EMBROIDERED
NET.** BERTHE of black silk worked in darning stitches on machine-net ground or "tulle," in imitation of "Blondes de Caen." *Irish.* (See note on 1166.-'55.) 19th centy. L. 4 ft. 3 in., W. 10 in. Bought, 1*l.* 11*s.* 6*d.* 1167.-'55.

BORDER of a bunch of roses and buds embroidered with silk, in darning stitches upon a machine net ground of silk threads, in imitation of French Chantilly lace. Limerick. *Irish.* 19th centy. (1850). L. 4 in., W. 4*½* in. Given by Mrs. Bury Palliser. 1170.-'75.

SCARF. White lace. *Irish.* L. 8 ft. 8 in., W. 2 ft. 4 in. Bought, 5*l.* 5*s.* 1162.-'55.

**CROCHET
WORK.** PAIR OF SLEEVE RUFFLES. Crochet work. *Irish.* 19th centy. Each 18 in. by 5 in. Bought, 7*s.* 6*d.* 875-875a.-'53.

COLLAR of crochet work. Ballingarry. *Irish.* 19th centy. 19 in. by 2*½* in. Bought, 4*s.* 876.-'53.

COLLARS, "à la chevalière." Crochet work. *Irish.* 19th centy. 14 in. by 5 in. (each). Bought, 12*s.* 1095-1095a.-'54.

COLLAR. Tatting. *Irish.* 19th centy. 16 in. by 3 in. Bought, 6*s.* 6*d.* 1154.-'55.

Tatting is done with a sort of bone shuttle. The appearance of the work is like button-hole stitched work. The various parts so tatted are joined together.

COLLAR. Tatting. *Irish.* 19th centy. 17 in. by 3*½* in. Bought, 7*s.* 6*d.* 1155.-'55.

COLLAR of crochet work. Killishandra, Co. Cavan. *Irish.* 19th centy. L. 28 in., W. 4 in. Bought, 18*s.* 6*d.* 1159.-'55.

COLLAR of crochet work. Killishandra, Co. Cavan. *Irish.* 19th centy. L. 20 in., W. 3*½* in. Bought, 1*l.* 5*s.* 1158.-'55.

VIII.

GERMAN.

BORDER of "lacis" or darned netting, with conventional pattern of flowers and diagonal bars. *? German.* 16th centy. 18 in. by 4½ in. Bought, 4s. 1310.-'77.
LACIS.

ALTAR FRONTAL, consisting of alternate squares of "lacis" or darned netting and grey linen worked with feather-stitch, both figured with heraldic animals, flowers, and stars. *German.* Late 16th centy. L. 9 ft. 5½ in., W. 4 ft. 2½ in. Bought (Bock Collⁿ). 8709.-'63.

COVER of "lacis" or darned netting. The threads in this piece are comparatively coarse. The pattern consists of interlaced lozenge forms. *German.* Late 16th centy. 3 ft. 9 in. by 3 ft. 9 in. Bought (Bock Collⁿ). 8280.-'63.

PART OF AN ALTAR CLOTH or vestment, consisting of twelve squares of "lacis" or darned netting, in which are represented subjects from the Old Testament, commencing with the Creation, in the centre of which is the word IEHOVA set in glory. The borders to the squares are of spotted net of twisted and looped threads, worked into a ground with the needle, and in the manner of needle-work "réseaux" or grounds. *German.* 17th centy. L. 3 ft. 3 in., W. 2 ft. 6 in. Bought (Bock Collⁿ), 3l. 17s. 6d. 1603.-'72.

PIECE of darned and embroidered net work. In parts the work is similar to "lacis" or darned netting. Many of the outlines are done in a coarse thread run in the net. In the centre a royal crown supported by angels, below which are a man and woman holding a heart; peacocks, other birds, and scrolls on each side of this central group. Border all round of conventional flowers, divided by serpentine bands. Saxon. *German.* 17th centy. H. 1 ft. 3½ in. W. 2 ft. 2½ in. Bought (Bock Collⁿ), 1l. 15s. 1561.-'72.

PART OF AN ALTAR FRONTAL of "lacis" or darned netting, with pattern of conventional flowers. *German.* 18th centy. L. 5 ft. 1 in., W. 14 in. Given by the late Mrs. Bury Palliser. 723.-'75.

EMBROIDERED
NET.

BORDER OF AN ALB of embroidered netting. The pattern consists of three elliptical medallions containing Scriptural scenes, with figures. The costumes depicted in these scenes are especially interesting. In the representation of the judgment of Solomon, the two mothers appear to be wearing coifs like those of Flemish peasants. ? *German* 17th centy. L. 2 ft. 9 in., W. 4 $\frac{3}{4}$ in. Bought (Bock Collⁿ), 1l. 15s. 1590.-'72.

BORDER of thread embroidery upon net. Pattern consists of a vase, from which spring scrolls, terminating in tulips and carnations, stags, and "pelicans in their piety" pecking their breasts for their young; other birds and bunches of grapes are introduced. ? *German* or *Italian*. 17th centy. L. 2 ft. 4 $\frac{1}{2}$ in., W. 10 in. Bought (Bock Collⁿ), 2l. 7s. 1596.-'72.

BORDER of open thread embroidery. Pattern consists of vases, from which spring bunches of tulips and carnations. Birds are introduced amongst the scrolls. The variety of small trellis and wheel patterns is remarkable. ? *German* or *Italian*. 17th centy. L. 2 ft. 5 $\frac{1}{2}$ in., W. 9 in. Bought (Bock Collⁿ), 2l. 1597.-'72.

BORDER of thread embroidery on netting. Evenly distributed pattern, covering the ground, of vases of pinks, tulips, and other flowers, birds, insects, and foliage, with circular medallions formed of wreaths of flowers. ? *German* or *Italian*. 17th or 18th centy. L. 2 ft. 4 $\frac{1}{2}$ in., W. 1 ft. 2 $\frac{1}{2}$ in. Bought (Bock Collⁿ), 3l. 1598.-'72.

CUT WORK AND
EMBROIDERY.

SAMPLER OF LINEN with strips or bands of cut work and satin stitch embroidery on linen. From Nuremberg. *German*. 17th centy. L. 2 ft. 8 $\frac{1}{2}$ in., W. 8 $\frac{3}{4}$ in. Given by Mrs. Henry Reeve. 1326.-'71.

N.B.—It is interesting to compare this with an English sample of the same date, see 823.-'73. The work in this German sampler is not so varied and coarser in quality.

DRAWN WORK.

STRIP or BAND OF LINEN, with cut work, and embroidered in satin stitch; geometrical pattern. *German*. 15th centy. L. 18 $\frac{3}{4}$ in., W. 4 $\frac{3}{4}$ in. Bought, 1l. 509.-'72.

BORDER of drawn linen work. Conventional flower pattern left in linen upon a ground of drawn threads overcast with twisted threads. *German*. 16th centy. L. 19 in., W. 6 in. Bought, 1l. 5s. 510.-'72.

BAND or BORDER of linen, with ornamental cut work filled in with heraldic figures, lions and double-headed Austrian eagle, and other ornaments worked in point-lace or button-hole stitches. *German.* 17th centy. L. 10 ft., W. 3½ in. Bought (545 to 576, 150*l.*) 548.-'75.

CUT WORK,
EMBROIDERY

TABLE or ALTAR-COVER. Linen, with a border of pillow-made white thread lace of the 17th centy; and embroidered with silk thread. The Crucifixion, the Virgin, St. John, St. Christopher, and St. Ann. *German.* Embroidered date 1590. 4 ft. by 3 ft. 4 in. Bought, 11*s.* 8*d.* 4459.-'58.

PILLOW-MADE
LACE.

RUFF. A woman's. The frill of pillow-made lace, with wings embroidered with white cotton and black silk on blue silk ground, bordered with black velvet; the body white cotton and blue silk with similar embroidery. *German (Nuremberg).* Late 16th, or early 17th centy. 2 ft. 3 in. by 3 ft. 10 in. Given by Jacques Blumenthal, Esq. 117.-'77.

RUFF. A woman's. The frill of pillow-made lace, with wings of blue silk embroidered with black silk, and edged with brown silk lace; the body white cotton embroidered with black silk and white cotton. *German (Nuremberg).* Late 16th, or early 17th centy. 2 ft. 3 in. by 3 ft. 8 in. Given by Jacques Blumenthal, Esq. 118.-'77.

The lace here used is a sort of coarse thread Mechlin lace with a large meshed and irregularly plaited "réseau." Possibly this lace which seems to date from the late 17th century may have been inserted subsequently to the production of the embroidery which is assigned to the late 16th or early 17th century.

BORDER of pillow-made lace. Pattern of openwork, quatrefoil lozenges and squares alternating. Saxon. *German.* 18th centy. L. 1 ft. 10 in., W. 2½ in. Bought (Bock Collⁿ), 1*s.* 6*d.* 1558.-'72.

BORDER of pillow-made lace. Pattern of close quatrefoils repeated on ground of diamond-shaped large meshes with border of elliptical forms. Saxon. *German.* 18th centy. L. 2 ft. 4 in., W. 3½ in. Bought (Bock Collⁿ), 2*s.* 1559.-'72.

BORDER of pillow-made lace. Pattern of alternate squares of open and close work arranged to form a zig-zag along the length of the piece. Saxon. *German.* ? 18th centy. L. 1 ft. 7 in., W. 3 in. Bought (Bock Collⁿ), 1*s.* 6*d.* 1560.-'72.

The "réseau" or ground is of diamond-shaped meshes made with two twisted threads to each side of the mesh, and is of a simple character.

**PILLOW-MADE
LACE.** BORDER of pillow-made lace. Latticed pattern of small rings, some of the openings of which are fitted in with a coarse thread imitation of the Brussels "réseau." Saxon. *German.* ? 18th centy. L. 1 ft. 3½ in., W. 2¾ in. Bought (Bock Colln), 13s. 1571.-'72.

PIECE of pillow-made lace, with scalloped border. Made by the peasants of the Erzegebirge. Saxon. *German.* Modern. L. 10 ft., W. 6¼ in. Given by Mrs. Bury Palliser. 758.-'68.

The character of the pattern resembles that of some of the pillow-made tape laces of Flanders.

INSERTION of pillow-made lace of geometric pattern outlined by a thick thread. Made by the peasants of the Erzegebirge. Saxon. *German.* 19th centy. 11½ in. by 3½ in. Given by Mrs. Bury Palliser. 1174.-'75.

This resembles French "torchon" laces.

BORDER of pillow-made lace, with scalloped edge. Made by the peasants of the Erzegebirge. Saxon. *German.* 19th centy. 6 in. by 6¾ in. Given by Mrs. Bury Palliser. 1175.-'75.

This is similar to 758.-'68.

BORDER of pillow-made lace, with scalloped edge. Made by the peasants of the Erzegebirge. Saxon. *German.* 19th centy. 8 in. by 4½ in. Given by Mrs. Bury Palliser. 1176.-'75.

This is similar to 758.-'68.

**GOLD THREAD
LACE.** CAP FOR A WOMAN. Gold lace, ornamented with gilt stripes and spangles, and coloured glass. *North German.* 18th centy. L. and W 6½ in. Bought, 2*l.* 79.-'79.

IX.

DANISH.

BORDER of pillow-made lace. Made in Tönder, North Schleswig. *Danish.* 17th centy. L. 11 in., W. 1 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 755.-'68.

PILLOW-MADE
LACE.

The pattern of this lace resembles that of the Fausses Valenciennes. A little cordonnet outlining the forms might place it amongst the Mechlin laces.

BORDER of fine linen or cambric, with pattern of floral and conventional ornament done in embroidery and drawn work (see 1574.-'72). The more opaque portions, however, are done with applications (*appliquéd* work) fastened at the back. Called "Indian work." Made in Tönder, North Schleswig. *Danish.* 18th centy. L. 14 $\frac{1}{4}$ in., W. 2 $\frac{3}{4}$ in. Given by Mrs. Bury Palliser. 756.-'68.

DRAWN AND
EMBROIDERED
CAMBRIC.

This style of needlework is said to have been very generally made in Denmark. The leaves and flowers are worked in various ways, which are described in the labels to each specimen.

BORDER of fine linen or cambric, worked similarly to 1574.-'72, with pattern of scrolls and tulips and other blossoms upon a meshed ground; wrought in imitation of a sort of "Valenciennes" lace. ? *Danish.* 18th centy. L. 1 ft. 8 $\frac{1}{2}$ in., W. 5 $\frac{1}{2}$ in. Bought (Bock Collⁿ), 1 ℓ . 10. 1572.-'72.

BORDER of fine linen or cambric, with archaic pattern of starry flowers and leaves on each side of a serpentine band. The ground of meshes is worked similarly to that of No. 1574.-'72 but the other portions are not darned at the back; they are outlined with thread run into the linen. ? *Danish.* 18th centy. L. 1 ft. 10 in., W. 3 $\frac{1}{2}$ in. Bought (Bock Collⁿ), 1 ℓ . 10. 1573.-'72.

BORDER of fine linen or cambric, with scalloped border. Pattern of escutcheon-shaped leaves, filled with geometric ornament, pomegranates, &c. The net work is done by drawing out threads and holding those that are left together by means of threads worked in with a needle. The more opaque-looking portions consist of a sort of darning done on the back of the cambric. This kind of

DRAWN AND
EMBROIDERED
WORK.

needlework, which can hardly be classed with lace, is frequently met with in England (see 1407.-'73). It is often done upon Indian muslin, hence perhaps the name " Indian work " (see 756.-'68). ? *Danish*. 18th centy. L. 2 ft. 1 $\frac{1}{2}$ in., W. 4 in. Bought (Bock Collⁿ), 1*l.* 1574.-'72.

BORDER of fine linen or cambric, worked similarly to 1573.-'72: archaic pattern of flowers and leaves. ? *Danish*. 18th centy. L. 11 $\frac{1}{2}$ in., W. 3 in. Bought (Bock Collⁿ), 1*l. 2s.* 1575.-'72.

KERCHIEF, half square, of fine linen or cambric, with scalloped border of conventional sprays and foliage upon a star or wheel device ground. This specimen is worked in the same way as No. 756.-'68. ? *Danish*. 18th centy. L. of side, 2 ft. 10 in., diagonal, 4 ft. 8 in. Bought (Bock Collⁿ), 4*l. 7s.* 1589.-'72.

LAPPET (one of a pair) of embroidered drawn cambric, with design of carnations and fanciful leaves filled in with various devices. *Danish*. 18th centy. L. 20 in., W. 4 in. Bought, 3*l.* the pair. 304.-'78.

See also remarks on 755.-'68 and 1574.-'72.

X.

SWEDISH.

PIECE of pillow-made lace. Made at Wadstena. *Sweden.* PILLOW-MADE
LACE. Modern. L. 6 in., W. 2 $\frac{1}{2}$ in. Given by Mrs. Bury Palliser. 753.-'68.

This is made with a stout thread, and is similar in character to much of the "torchon" pillow laces.

PIECE of pillow-made lace. Made by the peasants of Dalecarlia. *Sweden.* Modern. L. 3 $\frac{1}{2}$ in., W. 6 $\frac{1}{4}$ in. Given by Mrs. Bury Palliser. 754.-'68.

This is similar in design to, but of slighter texture than, Maltese and Cluny pillow lace.

SQUARE SAMPLER OF LINEN, showing specimens of cut work, CUT, DRAWN,
AND EMBROIDERED WORK. darned drawn-thread work, and satin stitch embroidery, done in geometric designs in white and coloured thread called "Hölesom." Made by the peasants in the province of Scania. Dated 1863. *Sweden.* 15 in. square. Given by Mrs. Bury Palliser. 234.-'69.

XL

RUSSIAN.

PILLOW-MADE
LACE.

BORDER of pillow-made lace. Pattern of cocks and small trees, with waved edging. The twist of the threads in the style of two meshes, gimp or "toile," and fillings in are similar to that of provincial pillow laces of England and France. *Russian (Orel district).* (Vienna Exhibition, 1873.) L. 2 ft. 8 in., W. $5\frac{1}{2}$ in. Given by the Agricultural Museum, St. Petersburg. 1569.-'73.

BORDER of pillow-made lace. Pattern of small circles held together by double and single tyes and with waved edge. *Russian.* (Vienna Exhibition, 1873.) Each 2 ft. 3 in. by 2 in. Given by the Agricultural Museum, St. Petersburg. 1570, 1570a.-'73.

INSERTION of pillow-made lace. Pattern of blossoms on ground of spots loosely plaited and outlined with a thread. *Russian.* (Vienna Exhibition, 1873.) 2 ft. $7\frac{1}{2}$ in. by $1\frac{3}{4}$ in. Given by the Agricultural Museum, St. Petersburg. 1571.-'73.

BORDER of pillow-made lace with waved edge. *Russian.* (Vienna Exhibition, 1873.) 2 ft. $3\frac{1}{2}$ in. by $1\frac{3}{4}$ in. Given by the Agricultural Museum, St. Petersburg. 1572.-'73.

BORDER of pillow-made lace. Lozenge pattern on varied ground, with waved edge. *Russian (Mzensk district).* (Vienna Exhibition, 1873.) 2 ft. 4. in. by $4\frac{1}{2}$ in. Given by the Agricultural Museum, St. Petersburg. 1573.-'73.

This seems to be an adaptation of provincial pillow laces of England and France.

INSERTION of pillow-made lace. Lozenge pattern. *Russian (Mzensk district).* (Vienna Exhibition, 1873.) 2 ft. 1 in. by $2\frac{3}{8}$ in. Given by the Agricultural Museum, St. Petersburg. 1574.-'73.

BORDER of pillow-made lace. Lozenge pattern, with waved edge. *Russian (Mzensk district).* (Vienna Exhibition, 1873.) 2 ft. 1 in. by $2\frac{3}{8}$ in. Given by the Agricultural Museum, St. Petersburg. 1575.-'73.

INSERTION of pillow-made lace. Small star pattern, set in lozenges. *Russian (Mzensk district).* (Vienna Exhibition, 1873.) 2 ft. 1 in. by 1 in. Given by the Agricultural Museum, St. Petersburg. 1576.-'73. PILLOW-MADE
LACE.

BORDER of pillow-made lace. Narrow star pattern, with waved edge. *Russian (Mzensk district).* (Vienna Exhibition, 1873.) 2 ft. 6 in. by $\frac{7}{8}$ in. Given by the Agricultural Museum, St. Petersburg. 1577.-'73.

BORDER of pillow-made lace. Narrow. Lozenge pattern, with waved edge. *Russian (Riazan district).* (Vienna Exhibition, 1873.) 2 ft. 1 in. by $4\frac{1}{2}$ in. Given by the Agricultural Museum, St. Petersburg. 1578.-'73.

BORDER of pillow-made lace. Broad. Large pattern, with waved edge. *Russian (Riazan district).* (Vienna Exhibition, 1873.) 2 ft. $2\frac{1}{2}$ in. by 3 in. Given by the Agricultural Museum, St. Petersburg. 1579.-'73.

INSERTION of pillow-made lace. Lozenge pattern. *Russian (Riazan district).* (Vienna Exhibition, 1873.) 2 ft. 6 in. by 2 in. Given by the Agricultural Museum, St. Petersburg. 1580.-'73.

BORDER of pillow-made lace. Lozenge pattern, with waved edge. *Russian (Riazan district).* (Vienna Exhibition, 1873.) 2 ft. by $2\frac{3}{8}$ in. Given by the Agricultural Museum, St. Petersburg. 1581.-'73.

INSERTION of pillow-made lace. Open pattern. *Russian (Riazan district).* (Vienna Exhibition, 1873.) 2 ft. by $1\frac{1}{2}$ in. Given by the Agricultural Museum, St. Petersburg. 1582.-'73.

INSERTION of pillow-made lace. Lozenge pattern. *Russian (Riazan district).* (Vienna Exhibition, 1873.) $2\frac{1}{2}$ in. by $1\frac{1}{8}$ in. Given by the Agricultural Museum, St. Petersburg. 1583.-'73.

BORDER of pillow-made lace. Lozenge pattern, with waved edge. *Russian (Riazan district).* (Vienna Exhibition, 1873.) 2 ft. by $1\frac{3}{4}$ in. Given by the Agricultural Museum, St. Petersburg. 1584.-'73.

BORDER of pillow-made lace, scalloped. Fan pattern, with six pointed star réseau. *Russian (Riazan district).* (Vienna Exhibition, 1873.) 3 ft. 7 in. by $1\frac{1}{4}$ in. Given by the Agricultural Museum, St. Petersburg. 1585.-'73.

PILLOW-MADE
LACE.

LINEN TOWEL, bordered with a coarse pillow lace or "torchon," the ends ornamented with insertions of darned netted work done in conventional flowers and birds. *Russian (Raizan district).* 18th cent. L. 7 ft. 4 in., W. 15½ in. Bought, 3l. 3s. 314.-'76.

COLLAR of pillow-made lace. An imitation of Maltese lace. *Russian (Vologda district).* (Vienna Exhibition, 1873.) L. 19 in. Given by the Agricultural Museum, St. Petersburg. 1586.-'73.

BORDER of pillow-made lace of unbleached thread, with waved edged. An imitation of Maltese lace. *Russian (Vologda district).* (Vienna Exhibition, 1873.) 2 ft. 1½ in. by 2½ in. Given by the Agricultural Museum, St. Petersburg. 1587.-'73.

BORDER of pillow-made lace, with waved edge. An imitation of Maltese lace. *Russian (Vologda district).* (Vienna Exhibition, 1873.) 2 ft. 3 in. by 1½ in. Given by the Agricultural Museum, St. Petersburg. 1588.-'73.

BORDER of pillow-made lace, with waved edge. An imitation of Maltese lace. *Russian (Vologda district).* (Vienna Exhibition, 1873.) 2 ft. 4 in. by 1¼ in. Given by the Agricultural Museum, St. Petersburg. 1589.-'73.

INSERTION of pillow-made lace. *Russian (Vologda district).* (Vienna Exhibition, 1873.) 2 ft. 2 in. by 1¼ in. Given by the Agricultural Museum, St. Petersburg. 1590.-'73.

INSERTION of pillow-made lace. *Russian (Vologda district).* (Vienna Exhibition, 1873.) 3 ft. 9 in. by ¾ in. Given by the Agricultural Museum, St. Petersburg. 1591.-'73.

BORDER of pillow-made lace, with waved edge. *Russian (Vologda district).* (Vienna Exhibition, 1873.) 3 ft. 6 in. by ¾ in. Given by the Agricultural Museum, St. Petersburg. 1592.-'73.

BORDER of pillow-made lace, with waved edge. *Russian (Vologda district).* (Vienna Exhibition, 1873.) 2 ft. 10 in. by ½ in. Given by the Agricultural Museum, St. Petersburg. 1593.-'73.

BORDER of pillow-made lace, with waved edge. *Russian (Vologda district).* (Vienna Exhibition, 1873.) 3 ft. 2 in. by ½ in. Given by the Agricultural Museum, St. Petersburg. 1594.-'73.

VANDYKE of pillow-made lace. For church decoration. *Russian (Belev district).* 19th centy. L. 9 in., W. $5\frac{1}{2}$ in. Given by the late Mrs. Bury Palliser. 757.-'68.

BORDER of pillow-made lace. *Russian (Belev district).* (Vienna Exhibition, 1873.) 3 ft. 6 in. by $\frac{5}{8}$ in. Given by the Agricultural Museum, St. Petersburg. 1595.-'73.

INSERTION of pillow-made lace. *Russian (Belev district).* (Vienna Exhibition, 1873.) 2 ft. $2\frac{1}{2}$ in. by 2 in. Given by the Agricultural Museum, St. Petersburg. 1596.-'73.

INSERTION of pillow-made lace. Loosely plaited pattern with fillings in of closely-plaited tyes forming a ground somewhat similar to some of the Valenciennes "réseaux." *Russian (Belev district).* (Vienna Exhibition, 1873.) 23 in. by $3\frac{3}{8}$ in. Given by the Agricultural Museum, St. Petersburg. 1597.-'73.

INSERTION of pillow-made lace. *Russian (Belev district).* (Vienna Exhibition, 1873.) 2 ft. 2 in. by $2\frac{1}{2}$ in. Given by the Agricultural Museum, St. Petersburg. 1598.-'73.

BORDER of pillow-made lace, scalloped. *Russian (Belev district).* (Vienna Exhibition, 1873.) 2 ft. 6 in. by $3\frac{3}{8}$ in. Given by the Agricultural Museum, St. Petersburg. 1599.-'73.

BORDER of pillow-made lace, scalloped, similar to 1615. *Russian (Belev district).* (Vienna Exhibition, 1873.) 2 ft. 6 in. by $3\frac{1}{4}$ in. Given by the Agricultural Museum, St. Petersburg. 1600.-'73.

BORDER of pillow-made lace, scalloped. *Russian (Belev district).* (Vienna Exhibition, 1873.) 2 ft. 5 in. by 3 in. Given by the Agricultural Museum, St. Petersburg. 1601.-'73.

BORDER of pillow-made lace, scalloped. *Russian (Belev district).* (Vienna Exhibition, 1873.) 2 ft. $2\frac{1}{2}$ in. by $2\frac{1}{4}$ in. Given by the Agricultural Museum, St. Petersburg. 1602.-'73.

BORDER of pillow-made lace, scalloped. *Russian (Belev district).* (Vienna Exhibition, 1873.) 2 ft. 4 in. by $3\frac{1}{4}$ in. Given by the Agricultural Museum, St. Petersburg. 1603.-'73.

BORDER of pillow-made lace, with scallops. *Russian (Belev district).* (Vienna Exhibition, 1873.) 2 ft. $2\frac{1}{2}$ in. by 4 in. Given by the Agricultural Museum, St. Petersburg. 1604.-'73.

PILLOW-MADE
LACE.

BORDER of pillow-made lace, with large scallops. *Russian (Belev district).* (Vienna Exhibition, 1873.) 2 ft. 4 in. by 7½ in. Given by the Agricultural Museum, St. Petersburg. 1605.-'73.

BORDER of pillow-made lace, with large scallops, similar to 1615. *Russian (Belev district).* (Vienna Exhibition, 1873.) 2 ft. 7½ in. by 6 in. Given by the Agricultural Museum, St. Petersburg. 1606.-'73.

BORDER of pillow-made lace, scalloped, similar to 1610. *Russian (Belev district).* (Vienna Exhibition, 1873.) 2 ft. 4 in. by 6½ in. Given by the Agricultural Museum, St. Petersburg. 1607.-'73.

BORDER of pillow-made lace, scalloped, similar to 1610. *Russian (Belev district).* (Vienna Exhibition, 1873.) 1 ft. 11 in. by 6½ in. Given by the Agricultural Museum, St. Petersburg. 1608.-'73.

BORDER of pillow-made lace, scalloped. *Russian (Belev district).* (Vienna Exhibition, 1873.) 2 ft. 6 in. by 7½ in. Given by the Agricultural Museum, St. Petersburg. 1609.-'73.

BORDER of pillow-made lace, scalloped, similar to 1612. *Russian (Belev district).* (Vienna Exhibition, 1873.) 2 ft. 5 in. by 7 in. Given by the Agricultural Museum, St. Petersburg. 1610.-'73.

BORDER of pillow-made lace, scalloped. *Russian (Belev district).* (Vienna Exhibition, 1873.) 2 ft. 2 in. by 5½ in. Given by the Agricultural Museum, St. Petersburg. 1611.-'73.

BORDER of pillow-made lace, scalloped, similar to 1614. *Russian (Belev district).* (Vienna Exhibition, 1873.) 2 ft. 5 in. by 5½ in. Given by the Agricultural Museum, St. Petersburg. 1612.-'73.

BORDER of pillow-made lace, scalloped. The filling in or ground of this piece is similar to that in No. 1597. *Russian (Belev district).* (Vienna Exhibition, 1873.) 17 in. by 7½ in. Given by the Agricultural Museum, St. Petersburg. 1613.-'73.

BORDER of pillow-made lace, scalloped, similar in style of work to 1613. *Russian (Belev district).* (Vienna Exhibition, 1873.) 3 ft. by 7½ in. Given by the Agricultural Museum, St. Petersburg. 1614.-'73.

BORDER of pillow-made lace of unbleached thread, scalloped. *Russian (Belev district).* (Vienna Exhibition, 1873.) 2 ft. 1 $\frac{1}{2}$ in. by 6 $\frac{1}{4}$ in. Given by the Agricultural Museum, St. Petersburg. 1615.-'73.

BORDER of pillow-made lace of unbleached thread, scalloped. *Russian (Belev district).* (Vienna Exhibition, 1873.) 2 ft. by 2 $\frac{3}{4}$ in. Given by the Agricultural Museum, St. Petersburg. 1616.-'73

INSERTION of pillow-made lace of unbleached thread. *Russian (Belev district).* (Vienna Exhibition, 1873.) 2 ft. 1 in. by 2 in. Given by the Agricultural Museum, St. Petersburg. 1617. '73.

BORDER of pillow-made lace of unbleached thread. *Russian (Belev district).* (Vienna Exhibition. 1873.) 2 ft. by 1 $\frac{1}{4}$ in. Given by the Agricultural Museum, St. Petersburg. 1618.-'73.

BORDER of pillow-made lace of unbleached and red thread, scalloped edge, similar to 1605. *Russian (Blev district).* (Vienna Exhibition, 1873.) 23 in. by 3 $\frac{1}{4}$ in. Given by the Agricultural Museum, St. Petersburg. 1619.-'73.

INSERTION of pillow-made lace of unbleached, and red thread, similar to 1605. *Russian (Belev district).* (Vienna Exhibition, 1873.) 2 ft. 2 in. by 1 $\frac{7}{8}$ in. Given by the Agricultural Museum, St. Petersburg. 1620.-'73.

BORDER of pillow-made lace of unbleached and red thread, narrow. *Russian (Belev district).* (Vienna Exhibition, 1873.) 2 ft. 9 in. by $\frac{3}{4}$ in. Given by the Agricultural Museum, St. Petersburg. 1621.-'73.

BORDER of pillow-made lace of white and red thread, and scalloped. *Russian (Belev district).* (Vienna Exhibition 1873.) 2 ft. 2 $\frac{1}{2}$ in. by 2 $\frac{5}{8}$ in. Given by the Agricultural Museum, St. Petersburg. 1622.-'73.

INSERTION of pillow-made lace of white and red thread. *Russian (Belev district).* (Vienna Exhibition, 1873.) 2 ft. 1 in. by 1 $\frac{7}{8}$ in. Given by the Agricultural Museum, St. Petersburg. 1623.-'73.

LINEN TOWEL, bordered with pillow-made lace, the ends ornamented with insertions of darned netted work done in floral patterns. In the central piece is the Imperial Russian Eagle. *Russian (Belev district).* 18th cent. L. 7 ft. 3 in., W. 16 $\frac{3}{4}$ in. Bought, 3*l.* 3*s.* 315.-'76.

PILLOW-MADE
LACE.

PILLOW-MADE
LACE.

LINEN TOWEL, edged with pillow-made lace, scalloped border at each end; above the scalloped border, an insertion of similar lace. The ground of this lace is composed of little circles with picots. The circles are arranged to cut one another, and so form a series of crosses. The plaiting of threads in this ground resembles that in early Valenciennes "réseaux." The thread used is of fine quality. The main lines of the design are ornaments with little holes. On each side of the towel is a border or trimming of pillow lace, like North French and Buckinghamshire laces. *Russian.* 18th centy. L. 8 ft. 8 in., W. 17½ in. Given by the Baroness de Kaulla. 259.-'75.

BORDER of pillow-made lace; worked in a wavy pattern including a cinquefoil flower device. The stems of the pattern are done with stout threads. *? Russian.* 19th centy. 7½ in. by 5½ in. Given by the late Mrs. Bury Palliser. 1156.-'75.

BORDER of pillow-made lace, with scalloped edge; worked in a pattern of radiations, which are done in stout thread, and held together by slight thread tyes or "brides." *? Russian.* 19th centy. 11½ in. by 7½ in. Given by Mrs. Bury Palliser. 1159.-'75.

LINEN TOWEL, fringed with a coarse pillow-made lace or "torchon," with coloured silk outlines worked in; the borders embroidered with coloured silk, in satin and simple stitches, with conventional eagles and flowers. *Russian.* 18th centy. L. 7 ft. 4 in., W. 13½ in. Bought, 5l. 5s. 313.-'76.

DARNING ON
NET.

LINEN TOWEL, decorated with net-work darned with thread in coloured silks, and gold thread in the manes of the archaic animals represented in the pattern. *Russian.* 18th centy. L. 9 ft. 5½ in., W. 17½ in. Given by the Baroness de Kaulla. 260.-'75.

DRAWN WORK.

LINEN TOWEL, worked with a pattern of flowers and fruit and imperial eagles, in diaper and drawn threads; the upper edge bordered with pink silk ribbon, the lower edge scalloped. *Russian.* 18th centy. L. 6 ft. 6 in., W. 20½ in. Given by the Baroness de Kaulla. 261.-'75.

NEEDLE-POINT
LACE.

PORTION of a **BORDER** of needle-point lace, "à brides picotées." Pattern of intertwined scrolls and flowers. Reproduction of a design of the 16th cent. *Russian*

(*Annual International Exhibition, 1874*). 8½ in. by NEEDLE-POINT
4½ in. Given by Her Royal and Imperial Highness the LACE.
Duchess of Edinburgh. 1417.-'74.

PORTION of a BORDER of needle-point lace, "à brides picotées." Pattern of circles and lozenges, with floral ornament introduced into them. Reproduction of a design of the 16th centy. *Russian (Annual International Exhibition, 1874)*. 6½ in. by 3½ in. Given by Her Royal and Imperial Highness the Duchess of Edinburgh. 1418.-'74.

PIECE of needle-point lace with ground of square meshes : at each corner of which is a double looping. On the two upper corners are quaint figures, that on the left of a cock, that on the right of a crested and winged serpent or dragon. In the centre is a motto in Russian characters. This is said to be a modern reproduction of a design of the 16th centy. *Russian (Annual International Exhibition, 1874)*. 14 in. by 9½ in. Given by Her Royal and Imperial Highness the Duchess of Edinburgh. 1419.-'74.

XII.

CRETAN.

PILLOW-MADE LACE. BORDER of pillow-made crimson silk lace, with pattern worked in treble lines of coloured silks. Acquired in Crete. 18th centy. L. 2 ft. 9 in., W. 1 $\frac{1}{4}$ in. Bought (1907 to 2066, 250*l.*) 1907.-'76.

BORDER of pillow-made white silk lace, with pattern worked in single and double lines of crimson and black silks. Acquired in Crete. 18th centy. L. 5 ft. 10 in. W. 1 $\frac{3}{8}$ in. Bought (1907 to 2066, 250*l.*) 1908.-'76.

INSERTION of pillow-made yellow silk lace, with conventional blossoms worked in single lines of red and black silks; with centres of green and white silks. Acquired in Crete. 18th centy. L. 3 ft. 11 in., W. 1 in. Bought (1907 to 2066, 250*l.*) 1909.-'76.

BORDER of pillow-made yellow silk lace, with pattern worked in double and treble lines of red and black silk, and an edge of red, blue, and green silks twisted and plaited. Acquired in Crete. 18th centy. L. 2 ft. 2 in., W. 3 in. Bought (1907 to 2066, 250*l.*) 1910.-'76.

BORDER of pillow-made lace of black and yellow silks, with pattern worked in quadruple lines of red, white, and green silks. Acquired in Crete. 18th centy. L. 7 in., W. 2 in. Bought (1907 to 2066, 250*l.*) 1911.-'76.

INSERTION of pillow-made, yellow silk lace, with conventional flowers and human figures worked in single lines of red and black silks. Acquired in Crete. 18th centy. L. 3 ft. 11 in., W. 1 $\frac{1}{4}$ in. Bought (1907 to 2066, 250*l.*) 1912.-'76.

BORDER of pillow-made black thread lace, with pattern worked in treble lines of white, red, green, and yellow silks. Acquired in Crete. 18th centy. L. 5 ft. 1 in., W. 1 $\frac{1}{4}$ in. Bought (1907 to 2066, 250*l.*) 1913.-'76.

BORDER of pillow-made white silk lace, with running leaf pattern upon a "réseau," similar to that of 2007.-'76, and edges of blue and green twisted and plaited silks. Acquired in Crete. 18th centy. L. 5 ft. 7 $\frac{1}{2}$ in., W. 2 $\frac{1}{8}$ in. Bought (1907 to 2066, 250*l.*) 1914.-'76.

BORDER of pillow-made black silk lace, with pattern worked in treble lines of red and white silks. Acquired in Crete. 18th centy. L. 2 ft. 11 in., W. $1\frac{3}{4}$ in. Bought (1907 to 2066, 250*l.*) 1915.-'76.

Compare patterns of this and 1918.

BORDER of pillow-made red thread lace, with pattern like that of 1938, &c., worked in yellow and gold threads. Acquired in Crete. 18th centy. L. 20 in., W. $1\frac{5}{8}$ in. Bought (1907 to 2066, 250*l.*) 1916.-'76.

BORDER of pillow-made yellow silk lace, with pattern worked in treble lines of red, black, and white silks. Acquired in Crete. 18th centy. L. 4 ft 9 in., W. $1\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*) 1917.-'76.

INSERTION of pillow-made white silk lace, with red zig-zag pattern run into the lace. Acquired in Crete. 18th centy. L. 2 ft. $8\frac{1}{2}$ in., W. $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*) 1918.-'76.

INSERTION of pillow-made silk lace. A central white band between two green borders. Acquired in Crete. 18th centy. L. 4 ft. $4\frac{1}{2}$ in., W. $1\frac{1}{4}$ in. Bought (1907 to 2066, 250*l.*) 1919.-'76.

BORDER of pillow-made silk lace. A white band between two green borders, edged with a little vandyke of red. Acquired in Crete. 18th centy. L. 6 ft. 1 in., W. $1\frac{3}{8}$ in. Bought (1907 to 2066, 250*l.*) 1920.-'76.

INSERTION of pillow-made black thread lace, with conventional blossom ornament worked in treble and single lines of red, yellow, and white silks. Acquired in Crete. 18th centy. L. 4 ft 2 in., W. $1\frac{1}{8}$ in. Bought (1907 to 2066, 250*l.*) 1921.-'76.

BORDER of pillow of yellow silk lace, with running leaf pattern outlined in red and black silks upon a circular-meshed "réseau." Acquired in Crete. 18th centy. L. 3 ft. 11 in., W. $2\frac{1}{8}$ in. Bought (1907 to 2066, 250*l.*) 1922.-'76.

BORDER of pillow-made white thread lace, with pattern worked in red, yellow, and green silks, and edge of red silks plaited. Acquired in Crete. 18th centy. L. 4 ft. $3\frac{1}{2}$ in., W. $1\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*) 1923.-'76.

DRAWN LINES. BORDER of drawn linen embroidered in various coloured silks, with archaic representations of galleys, animals, wheels, leaves, blossoms, and other symbols, edged with gold thread. Acquired in Crete. 17th or 18th centy. L. 3 ft. 9 in., W. 1 $\frac{1}{4}$ in. Bought (1907 to 2066, 250*l.*) 1924.-'76.

PILLOW-MADE LACE. BORDER of pillow-made dark green silk lace, with conventional blossom pattern worked in single lines of red, white, and yellow silks. Acquired in Crete. 18th centy. L. 4 ft. 4 in., W. 1 $\frac{1}{4}$ in. Bought (1907 to 2066, 250*l.*) 1925.-'76.

INSERTION of pillow-made yellow thread lace, with lozenge pattern worked in red, green, and amber threads. Acquired in Crete. 18th centy. L. 6 ft. 5 $\frac{1}{2}$ in., W. 2 in. Bought (1907 to 2066, 250*l.*) 1926.-'76.

INSERTION of pillow-made red silk lace, with lozenge pattern worked in red, green, and amber silks. Acquired in Crete. 18th centy. L. 3 ft. 10 in., W. 1 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*) 1926a.-'76.

BORDER of pillow-made black silk lace, with a lozenge pattern worked in drab-coloured silk. Acquired in Crete. 18th centy. L. 6 ft. 3 $\frac{1}{2}$ in., W. 1 $\frac{1}{8}$ in. Bought (1907 to 2066, 250*l.*) 1927.-'76.

BORDER of pillow-made red silk lace, with lozenge pattern worked in single lines within blue, white, yellow, and green silks. Acquired in Crete. 18th centy. Border, L. 4 ft. 4 in., W. 1 $\frac{1}{4}$ in. Bought (1907 to 2066, 250*l.*) 1928.-'76.

INSERTION of pillow-made red silk lace, with lozenge pattern worked in single lines of blue, white, yellow, and green silks. Acquired in Crete. 18th centy. L. 14 in., W. $\frac{3}{4}$ in. Bought (1907 to 2066, 250*l.*) 1928a.-'76.

BORDER of pillow-made light red, blue, and yellow silk lace, with intertwined pattern of loops or knots. Acquired in Crete. 18th centy. L. 21 in., W. 1 $\frac{1}{4}$ in. Bought (1907 to 2066, 250*l.*) 1929.-'76.

BORDER of pillow-made red silk lace, with pattern worked in yellow, white, and black silks. Acquired in Crete. 18th centy. L. 3 ft. 3 in., W. $\frac{5}{8}$ in. Bought (1907 to 2066, 250*l.*) 1930.-'76.

BORDER of pillow-made red silk lace, with pattern worked treble lines of green and yellow silks. Acquired in Crete. 18th centy. L. 4 ft. 9 $\frac{1}{2}$ in., W. 1 $\frac{1}{8}$ in. Bought (1907 to 2066, 250*l.*) 1931.-'76.

BORDER of pillow-made black thread lace, with pattern like PILLOW-MADE LACE.
 1915 and 1942, worked in treble lines of green, yellow, and pink silks. Acquired in Crete. 18th centy. L. 5ft.
 4 in. W. 1 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*)

1932.-'76.

BORDER of pillow-made light red silk lace, with pattern of running band along the length of the pieces and small off-shooting scrolls. Acquired in Crete. 18th centy. L. 4 ft. 3 $\frac{1}{2}$ in., W. 1 $\frac{1}{2}$ in. Bought (1907 to 2066. 250*l.*)

1933.-'76.

BORDER of pillow-made gold-coloured silk lace, with pattern outlined in blue and pink silks. Acquired in Crete, 18th centy. L. 5 ft., W. 1 $\frac{1}{2}$ in. Bought (1907 to 2066. 250*l.*)

1934.-'76.

BORDER of pillow-made yellow silk lace, with blossom ornament worked in single lines of black, white, and red silks. Acquired in Crete. 18th centy. L. 5 ft. 7 in., W. 1 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*)

1935.-'76.

BORDER of pillow-made red silk lace, with pattern worked in double and treble lines of blue, yellow, and white silks with various colours; green and yellow silk edge. Acquired in Crete. 18th centy. L. 6 ft., W. 1 $\frac{1}{4}$ in. Bought (1907 to 2066, 250*l.*)

1936.-'76.

INSERTION of pillow-made red silk lace, with pattern worked in single line of yellow, blue, green, and white silks. Acquired in Crete. 18th centy. L. 4 ft. 7 in., W. $\frac{7}{8}$ in. Bought (1907 to 2066, 250*l.*)

1937.-'76.

INSERTION of pillow-made blue thread lace, with archaic pattern, resembling a stem with branches and blossoms or fruits growing from them, worked in double lines of red, yellow, and green silks. Acquired in Crete. 18th centy. L. 4 ft. 10 in., W. 1 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*)

1938.-'76.

Compare patterns of this and of 1977 and 1967.

BORDER of pillow-made light red, green, and yellow silk lace. The pattern is of a conventional leaf and blossom character. Acquired in Crete. 18th centy. L. 4 ft. 10 $\frac{1}{2}$ in., W. 1 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*)

1939.-'76.

The difference between this specimen and those which are embroidered with silk lines should be noticed.

PILLOW-MADE
LACE.

BORDER of pillow-made red thread lace, with lozenge pattern worked in single lines of black, green, white, and yellow silks. Acquired in Crete. 18th cent^r. L. 5 ft. 9 in., W. 1 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l*). 1940.-'76.

BORDER of pillow-made black thread lace, with conventional blossom pattern (as in 1921) worked in treble and single lines of red and white silks. Acquired in Crete. 18th cent^r. L. 5 ft., W. 1 $\frac{1}{4}$ in. Bought (1907 to 2066, 250*l*). 1941.-'76.

BORDER of pillow-made black thread lace, with pattern worked in treble lines of green, yellow, white, and red silks. Acquired in Crete. 18th cent^y. L. 6 ft. 3 in., W. 1 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l*). 1942.-'76.

BORDER of pillow-made green silk lace, with a pattern worked in outline in silk of shades of red and yellow. Acquired in Crete. 18th cent^y. L. 6 ft. 3 $\frac{1}{2}$ in., W. 1 $\frac{3}{4}$ in. Bought (1907 to 2066, 250*l*). 1943.-'76.

INSERTION of pillow-made green silk lace, with a pattern worked in double lines of red, yellow, and white. Acquired in Crete. 18th cent^y. L. 4 ft. 4 in., W. 1 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l*). 1944.-'76.

Compare patterns of this and 1942.

BORDER of pillow-made red silk lace, with lozenge pattern closely worked in yellow, green, and white silks. Acquired in Crete. 18th cent^y. L. 5 ft., W. 1 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l*). 1945.-'76.

BORDER of drawn linen, embroidered with white thread, in a check pattern edged with gold thread. Acquired in Crete. 17th cent^y. L. 4 ft. 9 in., W. 1 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l*). 1946.-'76.

BORDER of red silk pillow-made lace. Dark red silk, with pattern worked in outline of green, yellow, white, and black silks; and a blue edge. Acquired in Crete. 18th cent^y. L. 5 ft. 6 in., W. 1 in. Bought (1907 to 2066, 250*l*). 1947.-'76.

BORDER of pillow-made red silk lace, with conventional blossom ornament worked in double lines of blue, yellow, and green silks; with yellow and green edging. Acquired in Crete. 17th cent^y. L. 3 ft. 9 in., W. 1 in. Bought (1907 to 2066, 250*l*). 1948.-'76.

BORDER of pillow-made red silk lace, with tree or pine-APPLE PATTERN worked in blue and green silks; with green silk-twisted edging. Acquired in Crete. 18th centy. L. 4 ft. 1 in., W. 1 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*) 1949.-'76.

INSERTION of pillow-made black silk lace, with pattern work in single lines of red, yellow, and white silks. Acquired in Crete. 18th centy. L. 4 ft. 3 $\frac{1}{2}$ in., W. 1 in. Bought (1907 to 2066, 250*l.*) 1950.-'76.

BORDER of pillow-made gold-coloured silk lace, with a running pattern worked in single line of crimson silk. Acquired in Crete. 18th centy. L. 3 ft. 8 in., W. 1 $\frac{5}{8}$ in. Bought (1907 to 2066, 250*l.*) 1951.-'76.

Compare pattern of this with that of 1933.

BORDER of pillow-made red thread lace, with pattern of leaves and human figures worked in single lines of yellow, green, and white silks; with edge of green and yellow silks twisted and plaited. Acquired in Crete. 18th centy. L. 3 ft. 2 in., W. 2 in. Bought (1907 to 2066, 250*l.*) 1952.-'76.

BORDER of pillow-made brown silk lace, with contiguous hexagonal patterns worked in double white silk lines and small diamonds of green, white, pink, and blue silks. Acquired in Crete. 18th centy. L. 4 ft. 6 in., W. 2 in. Bought (1907 to 2066, 250*l.*) 1953.-'76.

BORDER of brown thread lace, with trefoil pattern worked in single lines of green, red, and black silks. Acquired in Crete. 18th centy. L. 5 ft. 10 in., W. 1 $\frac{7}{8}$ in. Bought (1907 to 2066, 250*l.*) 1954.-'76.

INSERTION of pillow-made lace of white thread, blue and red silk edging. The pattern is worked in single lines of black silk upon the white thread. Acquired in Crete. 18th centy. L. 2 ft. 1 in., W. 1 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*) 1955.-'76.

BORDER of pillow-made white thread lace, with blue and red edges, similar in style of lacework and design to 1963 and 1970. Acquired in Crete. 18th centy. L. 5 ft. 6 in., W. 2 $\frac{5}{8}$ in. Bought (1907 to 2066, 250*l.*) 1956.-'76.

BORDER of pillow-made white thread lace, with pattern worked in black silk outline and filled up lozenges of green and yellow silks. Acquired in Crete. 17th centy. L. 5 ft. 8 in., W. 1 $\frac{3}{4}$ in. Bought (1907 to 2066, 250*l.*) 1957.-'76.

PILLOW-MADE LACE. BORDER of pillow-made white thread lace, with diamond pattern of worked double and treble lines of red and white silks and black thread. Acquired in Crete. 18th centy. L. 4 ft. 9 $\frac{1}{2}$ in., W. 1 $\frac{1}{8}$ in. Bought (1907 to 2066, 250*l.*) 1958.-'76.

BORDER of pillow-made brown silk lace, with a conventional blossom pattern worked in single outline of blue, red, green, black, and yellow silks. Acquired in Crete. 18th centy. L. 6 ft. 2 in., W. 2 $\frac{1}{4}$ in. Bought (1907 to 2066, 250*l.*) 1959.-'76.

BORDER of pillow-made white thread lace, with conventional leaf pattern worked in double lines of red and blue silks; and little buds of green, yellow, and red silks. Acquired in Crete. 18th centy. L. 4 ft. 4 in., W. 2 $\frac{1}{4}$ in. Bought (1907 to 2066, 250*l.*) 1960.-'76.

BORDER of white thread lace, with bands of green and red silk pillow-made lace, and lines of silk worked into them. Acquired in Crete. 18th centy. L. 2 ft. 7 in., W. 2 in. Bought (1907 to 2066, 250*l.*) 1961.-'76.

BORDER of pillow-made brown silk lace, with pattern worked in treble lines in red, white, green, and black silks. Acquired in Crete. 18th centy. L. 5 ft. 9 in., W. 2 in. Bought (1907 to 2066, 250*l.*) 1962.-'76.

BORDER of pillow-made lace of buff thread. The various diamond patterns are outlined with white silk run into the lace. The edge is stitched with red silk, and bordered with plaited green silk. Acquired in Crete. 18th centy. L. 5 ft. 11 in., W. 2 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*) 1963.-'76.

BORDER of pillow-made brown silk lace, with blossom pattern worked in treble lines of yellow and white silks. Acquired in Crete. 18th centy. L. 4 ft. 6 in., W. 1 $\frac{1}{4}$ in. Bought (1097 to 2066, 250*l.*) 1964.-'76.

Compare patterns of this and 1982.

INSERTION of pillow-made white thread lace, with conventional flowers closely worked in red, green, blue, and yellow silks. Acquired in Crete. 18th centy. L. 3 ft. 9 in., W. 1 $\frac{3}{4}$ in. Bought (1907 to 2066, 250*l.*) 1965.-'76.

BORDER of pillow-made white thread lace, with contiguous hexagonal patterns worked in double black silk lines and

central diamonds of yellow, red, and blue silks (see also 1953). Acquired in Crete. 18th centy. L. 2 ft. 8 in., W. 1 $\frac{1}{4}$ in. Bought (1907 to 2066, 250*l.*) 1966.-'76. PILLLOW-MADE
LACE.

BORDER of pillow-made white thread lace, with a pattern like that of 1938, worked in single lines of black silk; with red edge. Acquired in Crete. 18th centy. L. 3 ft. 8 in., W. 1 $\frac{1}{8}$ in. Bought (1907 to 2066, 250*l.*) 1967.-'76.

BORDER of pillow-made white thread lace, with lozenge pattern, bordered with a sort of trellis-work of treble lines of red and green silks. Acquired in Crete. 18th centy. L. 2 ft. 8 $\frac{1}{2}$ in., W. 2 $\frac{1}{8}$ in. Bought (1907 to 2066, 250*l.*) 1968.-'76.

BORDER of pillow-made white thread lace, with a leaf pattern and border worked with treble and single lines of red, yellow, and black silks. Acquired in Crete. 18th centy. L. 3 ft. 10 in., W. 2 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*) 1969.-'76.

Compare patterns of this and 1922.

BORDER of pillow-made lace of buff thread, with white silk run into the lace to outline the various diamond shapes. Acquired in Crete. 18th centy. L. 6 ft., W. 3 in. Bought (1907 to 2066, 250*l.*) 1970.-'76.

Compare with No. 1963.-'76.

BORDER of pillow-made white thread lace, with lozenge pattern worked in double and single lines of red and black silks. Acquired in Crete. 18th centy. L. 19 in., W. 2 $\frac{5}{8}$ in. Bought (1907 to 2066, 250*l.*) 1971.-'76.

BORDER of pillow-made white thread lace, with a conventional pattern closely worked in red, green, and yellow silks outlined with black. Acquired in Crete. 18th centy. L. 5 ft. 4 $\frac{1}{2}$ in., W. 1 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*) 1972.-'76.

BORDER of pillow-made white thread lace, with a sort of lozenge pattern worked in single lines of red, green, black, yellow, and blue silks. Acquired in Crete. 18th centy. L. 5 ft. 7 in., W. 2 $\frac{1}{4}$ in. Bought (1907 to 2066, 250*l.*) 1973.-'76.

BORDER of pillow-made white thread lace, with a lozenge pattern closely worked with pink, yellow, blue, green, and black silks and gold thread. Acquired in Crete. 18th centy. L. 5 ft. 6 in., W. 2 in. Bought (1907 to 2066, 250*l.*) 1974.-'76.

The gold thread has become blackened.

PILLOW-MADE
LACE.

BORDER of pillow-made white thread lace, with diamond pattern (see 1958), worked in double and single lines of black, blue, yellow, red, green, and brown silks. Acquired in Crete. 18th centy. L. 3 ft. 9 in., W. 2 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*) 1975.-'76.

BORDER of pillow-made white thread lace, embroidered with crosses and lozenges in black, green, red, yellow, and other coloured silks. Acquired in Crete. 18th centy. L. 5 ft. 11 in., W. 2 $\frac{1}{4}$ in. Bought (1907 to 2066, 250*l.*) 1976.-'76.

BORDER of pillow-made white thread lace, with a pattern like that of No. 1938, worked in single lines in red and black silks; with an orange coloured edge. Acquired in Crete. 18th centy. L. 7 ft. 8 in., W. 1 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*) 1977.-'76.

BORDER of pillow-made white thread lace, with conventional flowers embroidered in black, yellow, red, and fair green silks. Acquired in Crete. 18th centy. L. 6 ft. 9 $\frac{1}{2}$ in., W. 1 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*) 1978.-'76.

BORDER of pillow-made white thread lace, with pattern of sprays of flowers and leaves worked in single lines of blue and red silks. Acquired in Crete. 18th centy. L. 21 $\frac{1}{2}$ in., W. 3 $\frac{1}{4}$ in. Bought (1907 to 2066, 250*l.*) 1979.-'76.

BORDER of pillow-made white thread lace, with lozenge pattern embroidered in gold thread and coloured silks. Acquired in Crete. 17th or 18th centy. L. 3 ft., W. 1 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*) 1980.-'76.

BORDER of pillow-made white thread lace, with lozenge pattern worked in single lines of black, red, and green silk. Acquired in Crete. 18th centy. L. 6 ft. 6 in., W. 2 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*) 1981.-'76.

INSERTION of pillow-made brown silk lace, with blossom pattern work in treble lines of red, yellow, and white silks. Acquired in Crete. 17th centy. L. 3 ft. 6 in., W. 1 in. Bought (1907 to 2066, 250*l.*) 1982.-'76.

INSERTION of pillow-made brown thread lace, with pattern in crimson and black threads. Acquired in Crete. 17th centy. L. 4 ft. 9 in., W. 1 in. Bought (1907 to 2066, 250*l.*) 1983.-'76.

INSERTION of pillow-made white silk lace, with zig-zags worked in red silk and squares in green. Acquired in Crete. 17th centy. L. 4 ft. 10 $\frac{1}{2}$ in., W. 1 in. Bought (1907 to 2066, 250*l.*) 1984.-'76.
PILLOW-MADE
LACE.

BORDER of pillow-made white thread lace, with contiguous hexagonal patterns worked in double brown silk lines and central diamonds of blue, brown, and red silks. Acquired in Crete. 18th centy. L. 3 ft. 8 in., W. 1 $\frac{1}{8}$ in. Bought (1907 to 2066, 250*l.*) 1985.-'76.

Compare pattern of this and 1953.

INSERTION of pillow-made white thread lace, with a continuous archaic pattern worked in treble lines of green yellow, and red silks. Acquired in Crete. 18th cent., L. 3 ft. 3 $\frac{1}{2}$ in., W. 1 $\frac{1}{4}$ in. Bought (1907 to 2066, 250*l.*) 1986.-'76.

BORDER of pillow-made lace of white thread and crimson silk edges. The pattern is worked in single lines in black silk upon the white thread. Acquired in Crete. 18th centy. L. 4 ft. 1 in., W. 1 $\frac{1}{4}$ in. Bought (1907 to 2066, 250*l.*) 1987.-'76.

BORDER of pillow-made white thread lace. The pattern consists of a row of female figures joining hands, drawn in an archaic style, and outlined with red, black, yellow, and green silks. Acquired in Crete. 18th centy. L. 3 ft. 1 in., W. 2 in. Bought (1907 to 2066, 250*l.*) 1988.-'76.

The figures seem to be those of peasants with large puffed sleeves, embroidered skirts and necklaces, more suggestive of Italian peasants than of Turkish women, thus indicating Italian influence. Compare patterns of this and of 2066.-'76.

INSERTION of pillow-made white thread lace, with conventional flowers embroidered in black, red, yellow, and fair green silks (*see also* 1978). Acquired in Crete. 18th centy. L. 3 ft. 10 in., W. 1 in. Bought (1907 to 2066, 250*l.*) 1989.-'76.

INSERTION of pillow-made white thread lace embroidered with silver thread. Acquired in Crete. 17th or 18th centy. L. 2 ft., W. 1 in. Bought (1907 to 2066, 250*l.*) 1990.-'76.

BORDER of pillow-made white thread lace embroidered with silver thread. Acquired in Crete. 17th or 18th centy. L. 19 in., W. 2 $\frac{1}{4}$ in. Bought (1907 to 2066, 250*l.*) 1991.-'76.

PILLOW-MADE
LACE.

BORDER of pillow-made white thread lace, worked in oval open shapes and edged with silver thread of similar work and pattern. Acquired in Crete. 17th or 18th centy. Each L. 2 ft. 6 in., W. 2 in. Bought (1907 to 2066, 250*l.*) 1992.-'76.

BORDER of pillow-made white thread lace embroidered with rude leaf pattern in gold thread. Acquired in Crete. 17th or 18th centy. L. 4 ft. 4 in. and 17 in., W. 1 $\frac{1}{4}$ in. Bought (1907 to 2066, 250*l.*) 1993, 1993a.-'76.

BORDER of pillow-made white thread lace, with green edging, embroidered with gold thread. Acquired in Crete. 17th or 18th centy. L. 6 ft. 3 in., W. 1 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*) 1994.-'76.

BORDER of pillow-made blue silk lace, with pink edging, embroidered with narrow strips of gold. Acquired in Crete. 16th or 17th centy. L. 6 ft. 11 in., W. 1 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*) 1995.-'76.

CUFF or TRIMMING to a SLEEVE of pillow-made lace of pale red silk "réseau," with a flower pattern in silver thread, edged all round with the same. Acquired in Crete. 18th centy. L. 22 $\frac{1}{2}$ in., W. 4 in. Bought (1907 to 2066, 250*l.*) 1996.-'76.

BORDER of pillow-made lace of pale red silk "réseau," with a flower pattern in gold thread, edged all round with the same. The pattern is done in a sort of gold tape lace. Acquired in Crete. 18th centy. L. 10 ft. 9 in., W. 3 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*) 1997.-'76.

BORDER of pillow-made white thread lace, with a wavy pattern of gold thread and edging of the same. Acquired in Crete. 18th centy. L. 6 ft. 2 in., W. 3 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*) 1998.-'76.

This is suggestive of the later Chantilly laces outlined with gold and silver threads, *see* 678.-'75.

CUFF or TRIMMING to a SLEEVE. Oblong piece of pillow-made blue silk and gold thread lace in alternate bands. Acquired in Crete. 17th centy. L. 19 $\frac{1}{2}$ in., W. 2 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*) 1999.-'76.

CUFF or TRIMMING to a SLEEVE of pillow-made lace of dove-coloured silk "réseau," with flowers in gold thread, edged all round with the same. Acquired in Crete. 18th centy. L. 21 in., W. 2 $\frac{1}{2}$ in. Bought (1907 to 2066, 250*l.*) 2000.-'76.

BORDER of pillow made of white thread lace, with conventional flowers done in gold threads run into the lace. PILLOW-MA
LACE.

Acquired in Crete. 18th centy. L. 4 ft. 6 in., W. 2½ in.

Bought (1907 to 2066, 250*l.*) 2001.-'76.

BORDER of white linen, embroidered with a flower pattern EMBROIDER
LINEN.
in silk and gold thread. Acquired Crete. 16th or 17th
centy. L. 4 ft. 7 in., W. 1¾ in. Bought (1907 to 2066,
250*l.*) 2002.-'76.

BORDER of pillow-made white silk lace, with pattern of conventional rose blossoms and lozenges upon a "réseau." PILLOW-MA
LACE.

Acquired in Crete. 18th centy. L. 2 ft. 5 in., W. 4 in.

Bought (1907 to 2066, 250*l.*) 2003.-'76.

BORDER of pillow-made white silk lace, with running leaf pattern. Acquired in Crete. 18th centy. L. 5 ft.
6 in., W. 1½ in. Bought (1907 to 2066, 250*l.*)

2004.-'76.

Compare patterns of this and No. 1922.

INSERTION of pillow-made white silk lace. Pattern, a series of blossoms on "réseau." Acquired in Crete. 18th
centy. L. 4 ft. 4 in., W. 1 in. Bought (1907 to 2066,
250*l.*) 2005.-'76.

BORDER of pillow-made lace of white thread, with pattern, a row of female figures joining hands, upon a "réseau."
Acquired in Crete. 18th centy. L. 2 ft. 3½ in., W. 2½ in.
Bought (1907 to 2066, 250*l.*) 2006.-'76.

Compare patterns of this and 1988.

BORDER of pillow-made lace of white thread, with a large pattern of conventional flowers upon a "réseau" of hexagonal meshes of plaited threads. In the sides of the meshes little holes are left as ornament. Acquired in Crete. 18th centy. L. of each, 2 ft. 11 in., W. 4½ in.
Bought (1907 to 2066, 250*l.*) 2007.-'76.

The tape of the pattern is similar to that in specimens 1358-'55, and 277-'80.

BORDER of pillow-made pink and white silk, worked in chevron pattern. ? Cretan. 18th centy. 19½ in. by 1½ in. Given by Professor A. H. Church. 31.-'79.

BORDER of pillow-made lace of white thread, with a large pattern of conventional flowers, between which are fillings-in of varieties of plaitings and twistings. Acquired in Crete. 18th centy. L. 5 ft., W. 4½ in. Bought (1907 to 2066, 250*l.*) 2008.-'76.

PILLOW-MADE LACE. TIPPET of muslin and silk, with insertion and border of unbleached pillow-made thread lace. Acquired in Crete. 18th centy. L. of outer edge, 7 ft. Bought (1907 to 2066, 250*l.*) 2012.-'76.

Amongst all the other specimens of Cretan laces there is none of a pattern like that of this, although the "réseau" or ground is of the ordinary type adopted in Crete.

NEEDLE-POINT WORK. BORDER of needle-point work upon cut linen, "Reticella," with vandyked edge of embroidery. Acquired in Crete. 17th centy. L. 6 ft. 9 in., W. 3 in. Bought (1907 to 2066, 250*l.*) 2009.-'76.

BORDER, with vandyked edge, of needle-point work upon cut linen, "Reticella," with pattern of various sizes of men and women in costume of the early 17th century; the men wearing trunk hose, set in the squares of the upper part of the border, and in the vandykes of the edging. The design is held together by "brides à picots." Acquired in Crete. Early 17th centy. L. 19 ft. 6 in., W. 8 in. Bought (1907 to 2066, 250*l.*) 2010.-'76.

Compare this kind of work with that of specimens 7508-'61, &c.

XIII.

MALTESE.

BORDER of pillow-made lace. *Maltese*. 19th centy. L. ^{PILLOW-MADE}
6 ft. 10 in., W. 4 $\frac{3}{8}$ in. Bought, 19s. 8d. 1164.-'55.

BORDER of pillow-made lace. *Maltese*. 19th centy. L.
4 in., W. 2 $\frac{1}{4}$ in. Bought, 7d. 1176.-'55.

SCALLOPED BORDER of pillow-made lace. *Maltese*. 19th
centy. L. 15 in., W. 3 $\frac{1}{2}$ in. Bought, 2s. 10d.
1178.-'55.

SCALLOPED BORDER of pillow-made lace. *Maltese*. 19th
centy. L. 14 in., W. 3 $\frac{1}{2}$ in. Bought, 2s. 5d. 1179.-'55.

BORDER of pillow-made lace; vandyked. *Maltese*. 19th
centy. L. 11 in., W. 4 in. Bought, 2s. 4d. 1180.-'55.

BORDER LACE; vandyked. Imitation of white Maltese.
Irish. L. 11 in., W. 4 in. Bought, 2s. 4d. 1181.-'55.

VANDYKED BORDER of pillow-made lace. *Maltese*. 19th
centy. L. 11 in., W. 4 in. Bought, 2s. 4d. 1182.-'55.

PARASOL COVER of black pillow-made lace, with the in-
scription of "God save the Queen" round the border.
Maltese. 19th centy. Diam. 2 ft. $\frac{1}{2}$ in. Bought, 2l. 12s. 6d.
828.-'68.

This parasol cover, with the next, No. 829, were made for the International
Exhibition of 1862. Both are of excellent workmanship.

PARASOL COVER of pillow-made silk lace, white, black, and
red silks are used. *Maltese*. Diam. 2 ft. 3 in. Bought,
2l. 12s. 6d. 829.-'68.

VEIL of white silk pillow-made lace; wheel pattern in
border. *Maltese*. 19th centy. Diam. 2 ft. 4 in. Bought,
1l. 1s. 830.-'68.

XIV.

JAMAICAN, PHILIPPINE, AND PARAGUAYAN.

**MISCELLANEOUS
SPECIMENS.** LACE BARK. Specimen of the inner bark of the lace bark tree, "Daphne Lagetta." *Jamaican.* L. 5 in., W. 5 in. Given by Mrs. Bury Palliser. 235.-'69.

TATTING done in aloe thread or grass at Manila. *Philip-pine Islands.* 19th centy. 7½ in. by 2¾ in. Given by Mrs. Bury Palliser. 1180.-'75.

TOWEL, of linen, with embroidery done in white thread in satin-stitch, and also in button-hole stitch, upon drawn threads. *Paraguayan.* 19th centy. L. 5 ft. 6 in., W. 23 in. 6s. 3d. 881.-'54.

SHIRT, of muslin, with embroidery done in white thread in the style of the Danish cambric embroideries. (See Nos. 756.-'68, 1574.-'72.) *Paraguayan.* 19th centy. L. 3 ft., W. 6 feet. 1l. 13s. 4d. 887.-'54.

PETTICOAT, of linen, embroidered with blue thread and a border of "lacis" or darned netting. *Paraguayan.* 19th centy. 8 ft. by 2 ft. 7½ in. 12s. 6d. 882.-'54.

LIST of BOOKS on LACE in the NATIONAL ART LIBRARY,
SOUTH KENSINGTON MUSEUM.

ADDA (MARQUIS GIROLAMO D'):

Le Lit de Castellazzo. (Gazette des Beaux Arts, 1863, Vol. XIV. 97.)

——— Essai bibliographique sur les anciens modèles de Lingerie, de Dentelles et de Tapisseries. Gazette des Beaux Arts, 1863, Vol. XV. 342, 1864, Vol. XVII. 421.

ALVIN (L.):

Les anciens Patrons de Broderies, de Dentelle et de Guipure. 4to. Bruxelles, 1863.

AUBRY (FÉLIX):

Rapport sur les Dentelles, les Blondes, les Tulle et les Broderies, fait à la Commission Française du Jury International de l'Exposition Universelle de Londres. 8vo. Paris, 1854.

——— Dentelles, tulles, broderies, et passementeries. Reports, Paris Exhibition, 1867, IV. p. 233. 8vo. Paris, 1868.

BELIN (ANTOINE):

Sensuyent lis patrons de Messire Antoine Belin, etc. Small 4to. (28 designs on 14 leaves of lace patterns, 16th cent.) Lyons, n.d.

BONE LACE:

Some considerations, humbly offered to the Honourable House of Commons, concerning the Proposed Repeal of an Act lately passed to render the Laws prohibiting the importation of Foreign Bone lace, &c. more effectual. 4pp. Small folio.

BOCK (FRANZ):

Beschreibender Katalog einer Sammlung von Spitzen und Kanten, darstellend den geschichtlichen Entwicklungsgang der gesammten Spitzen-Industrie vom XVI. bisxxum XIX. Jahrhundert. 31 pp. 8vo. Aachen, n.d. (Catalogue of Lace purchased by the New Museum at Dresden).

CLERGET (CH. ERNEST):

Tracings by, filled in as facsimiles, of the following lace and other pattern books:

——— La fleur de la Science de Pourtraicture, et patrons de Broderie, etc. Small fol. 60 pp. of designs. Paris, F. Pelegrin, 1530.

——— Splendora del virtuoso giovane. Sm. obl. 4to. 42 pp. of designs. Venise. Francesco Calepino, 1563.

CLERGET (CH. ERNEST) :—

Tracings by, &c.—*cont.*

— Triompho di Lavori, etc. Sm. obl. 4to. 9 designs. Padoue, Fra Hieronimo da Cividad da Vridi. (1555.)

— Patrons pour Brodeurs, Lingères, Massons, Verriers, et autres gens d'esprit. Sm. obl. 4to. (Six tracings.) Paris, Vve. Jean Rudle. n.d.

— Patrons de divers manières, etc. Sm. obl. 4to. (11 tracings.) Lyons, Pierre de Ste. Lucie, 1590.

— La vera perfezione del Designo, etc. Sm. obl. 4to. (23 tracings.) Venice, Francesco Senese, 1591.

COCHERIS (HIPPOLYTE) :

Recueil de documents graphiques pour servir à l'Histoire des Arts Industriels. Patrons de Broderie et de Lingerie du XVI^e siècle. Reproduits par le procédé Lefman et Lourdel et publiés d'après les éditions conservées à la Bibliothèque Mazarine. Small 4to. Paris, 1872. 2nd edition. Small 4to. Paris, 1873.

COLE (ALAN SUMMERLY) :

Ancient needlepoint and pillow lace. With notes on the history of lace making, and descriptions of 30 examples. By Alan S. Cole. Under the Science and Art Department of the Committee of Council on Education. 20 photographs. Fol. London, 1875.

— Lace. Article in "The Magazine of Art," London, 1879. pp. 249-251.

— Cantor Lectures on the art of Lace making, delivered before the Society of Arts, April and May, 1881. 8vo. London, 1881.

DUBLIN :

Museum of Science and Art. Catalogue of lace collection compiled by Alan S. Cole. 1878.

FELKIN (WILLIAM) :

History of Machine-wrought Hosiery and Lace Manufactures. Royal 8vo. London, 1867.

FERTIAULT (FRANÇOIS DE) :

Histoire de la Dentelle. Par. M. de . . . With woodcuts. 12mo. Paris, 1843.

FISCHER (HUGO) :

Technologische Studien im Sächsischen Erzgebirge von Hugo Fischer. Mit einem vorwort von Dr. E. Hartig. With 17 plates. 8vo. Leipzig, 1878.

FRANCO (GIACOMO) :

Nova Inventione de diuerte mostre mostre così di punto in aere, etc. Sm. obl. 4to. (6 pp. of designs and titie.) Venice, 1596.

— *Facsimile reproduction* of the above complete. Nova Inventione de diverse mostre così di punto in aere, etc. Sm. obl. 4to. (24 pp. lace designs.) Venice, 1596. Edited by F. Onganria, Venice, 1876.

FRENCH (GILBERT J.) :

The Tippets of the Canons Ecclesiastical. With illustrated woodcuts. 8vo. London, 1850.

GOUBAUD (Madame) :

Madame Goubaud's book of Guipure d'Art. 98 illustrations. Small 4to. London, 1869.

GOUBAUD (Madame) :

Madame Goubaud's pillow lace patterns, and instructions in Honiton lace making. Numerous illustrations. Small 4to. London, 1871.

HAILSTONE (S. H. LILLA) :

Catalogue of a collection of lace and needlework, with a list of books on the same subject, both formed by, and in the possession of Mrs. Hailstone, of Horton Hall. Illustrated by photographs. Small 4to. London. Privately printed, 1868.

HAILSTONE (S. H. LILLA) :

Designs for Lacemaking. 40 coloured plates. 4to. London, 1870.

IIAWKINS (DAISY WATERHOUSE) :

Old Point Lace and how to copy and imitate it. By D. W. H. With 17 illustrations by the author. 8vo. London, 1878.

JESURUM (MICHEL ANGELO) :

Cenni Storici e Statistici sull' Industria dei Merletti. 8vo. Venice, 1873.

LACE :

Statistics of the Bobbin Net Trade, &c. Fol. Nottingham, 1833-36.

LACE :

Lacemaking as a Fine Art. From the "Edinburgh Review," January 1872. 8vo.

LACE MANUFACTURE :

Fabrication de la Dentelle dans le Département du Rhône, et les départements limitrophes. Industrie spéciale de la Maison Dognin et cie. 4to. Lyon, 1862.

LACE :

The Queen Lace Book, a historical and descriptive account of the handmade antique laces of all countries. Part I.—Mediæval Lacework and Point Lace. With 30 illustrations of lace specimens, and seven diagrams of lace stitches. 4to. London, 1874.

LACE :

Traité de la Dentelle Irlandaise et des jours à l'Aiguille (Point d'Alençon). Ouvrage illustré de 149 gravures. Deuxième édition, revue et augmentée. Post 8vo. Paris, 1876.

LACE AND OTHER PATTERNS :

Verschiedene Modell zum Stricken und Nähen, verlegt und zu finden bey Marx Abraham Rupprecht, Johann Christoph. Haffner, seel. Erben Kunsterbeger, in Augsburg. 14 plates. Small oblong fol. Augsburg, n.d.

LACE AND OTHER PATTERNS :

Venetian, 16th century. 12 leaves of woodcut designs from a Venetian lace book of the end of the 16th century. Sm. obl. 4to. n.d.

LACE AND OTHER PATTERNS :

Sensuyuent les Patrons de Messire Antoine Belin, Reclus de saint Marcial de Lyon. Item plusieurs autres patrons normeaux, qui ont inuenitez par frère Jehan mayol, Carme de Lyon. (22 patterns and title page). 4to. Lyon, n.d.

LACE AND OTHER PATTERNS :

Wilhelm Hoffmann's Spitzen-Musterbuch. Nach der im Besitze des k. k. Oesterr. Museums befindlichen original-aus gabe vom Jahre 1607 herausgegeben vom k. k. Oesterreichischen Museum für Kunst und Industrie. Mit cinem borwort, Titelblatt und Musterblättern. (18 photo-lithogr. plates, and frontispiece). Oblong fol. Wien, 1876.

LACE PATTERNS :

Gioiello corona per le nobili, e virtvose Donne, libro qvarto. Nel quale si dimostra altri nuoui bellissimi disegni di tutte le sorte di Mostre di Punti in Aria, Punti tagliati, & Punti à Reticello; così per Freggi, come per Merli & Rosette, che con l'Ac's si vaano hog gi di per tutta Europa. Et molte delle quali Mostre possous seruire anchora per Opere à Mazzette. Nuouamente posto in luce con molte bellissime inuentioni non mai pui vsate, nè vedute. Con Privilegio. In Venetia, Appresso Cesare Vecellio, in Frezzaria nelle Case dei Preti, 1593. (Facsimile Eliotipica della stampa originale esistente nella R. Biblioteca Marciana in Venezia). Obl. 4to. Venezia, 1876.

LACE PATTERNS :

Corona delle nobile et virtvose. 2nd edition of the facsimile edition by F. Onganìa. Oblong 4to. Venezia, 1879.

LACE PATTERNS :

Serena Opera Nova di Recami, nella qvale si ritrova varie & diuerse sorte di punti in stuora, & punti a filo, & medesimamente di punto scritto & a fogliami, & punto in stuora a scachetti, & alcuni groppi incordonati, & rosete, doue ognì virtuosa giouene potrà facilissimamente fare ogni sorte di bellissimo lauoriero. Opera non men vtile che necessaria. Oblong 4to. Venezia, Domenico de' Franceschi, 1564. (27 patterns. Facsimile, edited by F. Onganìa, Venezia, 1879.) This forms Part X. of the "Raccolta di Opera antiche sui disegni dei Merletti di Venezia."

LACE and CROCHET :

French patterns for crochet and lace borders, with instructions for workers. 4to. n.p. n.d.

LADIES ALBUM OF FANCY WORK :

4to. London, 1850.

LONDON EXHIBITION, 1851 :

Reports of the Juries. Class XIX., pp. 460-476. Tapestry, lace, embroidery, &c. 8vo. London, 1852.

LONDON EXHIBITION, 1862 :

Reports of the Juries. Class XXIV. Tapestry, lace, and embroidery. 8vo. London, 1863.

MACRAMÉ LACE :

A knotted trimming, &c. By the Silkworm (the Silkworm series). 8vo. London, n.d. (1875).

MERLI (ANTONIO) :

Origine ed uso delle Trine a Filo di Refe. With 100 examples on 6 lithograph plates. 4to. Geneva, 1864.

MINERVA:

Zierlich-webende Minerva, oder neu-erfundenes Kunst-uhn Bild-Buch der Weber-und Zeichner-Arbeit, &c. 12 pp. text ; 49 pl. ; uncut, sm. sto, mounted in folio. Nürnberg (Johann Christ. Weigel). n.d.

MODELBUCH :

New Modelbuch von allerhandt Art, nehens und Stickens, etc. 153 woodcut patterns. Fep. 4to. Frankfort a/m. Niclas Bassee. 1571.

MODELBUCH :

New Model Buch. Darinnen allerley Gattung schöner Mödeln der Newen aussgeschiituen Arbeit * * zu neyen, etc. (Woodcuts, Venetian designs, reprint of the third book of Vecellio's "Corona.") Obl. 8vo. St. Gallen, 1593. See Vecellio (Cesare).

MOBELBUCH:

New Modelbuch darinnen allerley aussgeschnittene Arbeit * * erst newlich erfunden. Sm. 4to. (Woodcut patterns for lace.) Mümpelgarten (Montbéliard). Jacob Foillet, 1598.

MODELBUCH :

Facsimile reproduction. Gantz new Modelbuch künstlicher und lustiger Visirung und Muster, &c. Obl. fo. 18 pp. of lace designs. Frankfurt a/m., 1607. Edit. by F. Ongania. Venice, 1878.

NEU UND STRICKBUCH (NEUES) :

Für das schöne Geschlecht, &c. (27 plates of designs for Samplers and other needlework). Obl. small fol. Nürnberg and Leipzig, 1874.

NOTTINGHAM :

Patterns of Nottingham lace, referred to in the report of the Nottingham School of Design, March 1850. (73 patterns in a folio cover.)

NOTTINGHAM :

Catalogue of Special Loan Exhibition of Lace at the Midland Counties Fine Art Museum, 1878. By Alan S. Cole.

NUREMBERG (GERMAN MUSEUM) :

Katalog der im Germanischen Museum befindlichen Gewebe und Stickereien, &c. With 20 plates. Large 8vo. Nürnberg, 1869.

ORNAMENTO DELLE BELLE ET VIRUOSE DONNE, etc. :

32 leaves, with woodcut designs on both sides. Venetian, 16th century. Sm. 4to. n.p., n.d.

OSTAUS or OSTANS (JOANNES) :

La vera perfezione del disegno di varie sorti di Ricami, et di cucire de punti a fogliami punti tagliati, punti a fili e rimessi, punti in cruciati, etc. 4to. Venetia, 1567.

OSTAUS (Gio) :

Facsimile reproduction. La Vera Perfettione del disegno di varie Sorti di Recami, etc. xxx., in Venetia appresso Gio Ostaus, 1567. Obl. 4to. 5 pp., title, &c., and 35 pp. of designs. Edit. by F. Ongania, Venice, 1878.

PAGANINO, ALESSANDRO :

Libro primo. De rechami p elquale sè impara in diuersi modi lordine e il modo de recamare, cosa nò mai piu fatta ne stata mostrata, el qual modo se inseagna al lettore voltando la carta. Opera noua. Facsimile of the original edition of 1527, edited by F. Ongania. 8vo. Venezia, 1878. This forms Part IX. of "Raccolta di Opere antiche sui disegni dei Merletti di Venezia."

PAGANI (MATIO) :

L'honesto Essemplio del uertuoso desiderio * * circa lo imparare i punti tagliati a fogliami (Woodcut designs for lace.) 32 pp. Post 8vo. Venice, 1550.

PALLISER (Mrs. F. BURY) :

History of lace. 8vo. London, 1865. 3rd edition. 8vo. London, 1869. 3rd edition. 8vo. London, 1875.

— Lace. From the *Quarterly Review*. July, 1868.

PALLISER (Mrs. F. BUR):

Notes on the history of lace, by Mrs. B. P., to which is added a catalogue of specimens of lace, selected from the Museum at South Kensington. Contributed as a loan to the Midland Counties Museum of Science and Art, Nottingham. With 14 illustrations. 8vo. London, 1872.

PARIS EXHIBITION (1867):

Report by M. F. Aubry. (Jury Reports, IV., p. 223.) See also Aubry (F.)

PARIS EXHIBITION (1867):

Report by Mrs. Palliser. Vol. 3., p. 109. See also Palliser (Mrs. F. B.)

RIEGO DE LA BRANCHARDIERE (Mlle.):

The Netting Book for Guipure d'Art, &c. By Mlle. Riego de la Branchardiere. Obl. 16mo. London, 1868.

DE RECHAMI :

Per elquale se impara in diversi modi, l'ordine el il modo de recamare, &c. Libro. Secondo... terzo... quarto. (Reprint.) (Plates of embroidery patterns.) 8vo. n.p., n.d.

ROMANA (LUCRETIA) :

Fucsimile reprint. Ornamento, Nobile, per ogni gentil Matrona, etc. (folio, 14 pp. lace designs). Venice, 1629. Edit. by F. Ongania, Venice, 1876.

SAINTE-CROIX (DR. LE ROY DE) :

Parement d'Autel ancien en Dentelle et Broderie, appartenent à Mrs. Hailstone. 8vo. Wakefield and Paris. 1874.

SCOTT (E.) :

Flowers in point lace, by E. S. Obl. 4to. London, n.d.

SEGUIN (JOSEPH) :

La Dentelle; histoire, description, fabrication, bibliographie, ornée de cinquante Planches phototypographiques facsimile de Dentelles de toutes les époques. Passements aux Fuseaux-Pointe coupés à l'Aiguille-Points de Venise, de Gênes, de France, Guipures, Valenciennes, Malines, Points d'Alençon, de Sedan, de Bruxelles, d'Angleterre, Blondes, Chantilly, etc., et de nombreuses Gravures d'après les meilleurs Maîtres des XVI^e et XVII^e Siècles. Fol. Paris, 1875.

SIBMACHER or SIEBMACHER (HANS) :

H. Sibmacher's Stick-und Spitzen-Musterbuch. Nach der Ausgabe vom Jahre 1597. (Schön Neues Modelbuch von allerley lustigen Mödeln naczunehn Züwürcken vñ Züsticke) in facsimilirten Copien heraus gegeben vom k. k. Oesterreichischen Museum With 35 plates. Obl. 8vo. Wien, 1866.

— Neu Modelbuch. With 58 plates. Obl. 8vo. Nürnberg, 1604.

— J. Sibmacher's Neues Stick-und Spitzen-Musterbuch in 60 Blättern. Nach der Ausgabe vom Jahre 1604 herausgegeben von Dr. J. G. Georgens. Obl. 8vo. Berlin, 1874. (Reprint.)

Facsimile reproduction. Stick-und Spitzen Musterbuch (Reprod. of ed. 1597). 35 plates. Obl. 8vo. Wien, 1866.

Thirty-seven plates from Hans Sibmacher's "Newes Modelbuch." Obl. 8vo. Nürnberg, 1604.

Twenty plates from Hans Sibmacher's "Schön Neues Modelbuch von allerley lustigen Mödeln naczunehn zu würcken vñ zu stickē." Obl. 8vo. Nürnberg, 1597.

Nineteen plates from Hans Sibmacher's "Modelbuch." Obl. 8vo. Nürnberg, 1601.

STASSOF (W.):

L'Ornement National Russe. 1me. Livraison, Broderies, Tissus, Dentelles. (Coloured illustrations, text in Russian and French.) Fol. St. Petersburg, 1872.

TOUCHE (V.):

The Handbook of Point Lace. 4th ed. Pub. by Wm. Barnard. Obl. 4to. London, 1869.

TREADWIN (Mrs.):

Antique point and Honiton lace. Containing plain and explicit instructions for making, transferring, and cleaning laces of every description. With about 100 illustrations, outlines, and pickings of the principal Antique point stitches and Honiton springs. Sm. 4to. London, n.d.

URBANI (G. M., DE GHELTOF):

I Merletti a Venezia. Sm. 4to. Venezia, 1876.

VAVASSORE (GIO. ANDREA):

Opera Nova Universal intitulata corona di racammi, etc. (Woodcut designs for lace, 16th cent.) 36 pp. Sm. 4to. Venice, n.d.

— *Facsimile reprint of the above.* Sm. 4to. Edit. by F. Ongania. Venice, 1878.

VECELLIO (CESARE)

Corona delle Nobili et Virtuose Donne. (22 pp. of lace designs from the 1st and 2nd books of the original edition.) Obl. 8vo. Venice, 1600.

— Corona delle Nobili et Virtuose Donne. Libro terzo. Obl. 8vo. (Reprint in 1620 of Venetian 16th century patterns for lace.) 27 pp. Venice, 1620.

— *Facsimile reprint.* Gioiella della Corona per le nobile, e Virtuose Donne. Libro quarto. (30 pp. of lace designs.) Venice, 1593. Edit. by F. Ongania. Venice, 1876.

— *Facsimile reprint.* Corona della nobili et Virtuose Donne, etc. (3 books, 78 pp. of lace designs.) Obl. 4to. Venice, 1600. Edit. by F. Ongania. Venice, 1876.

**PHOTOGRAPHS of LACE in the ART LIBRARY, SOUTH
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